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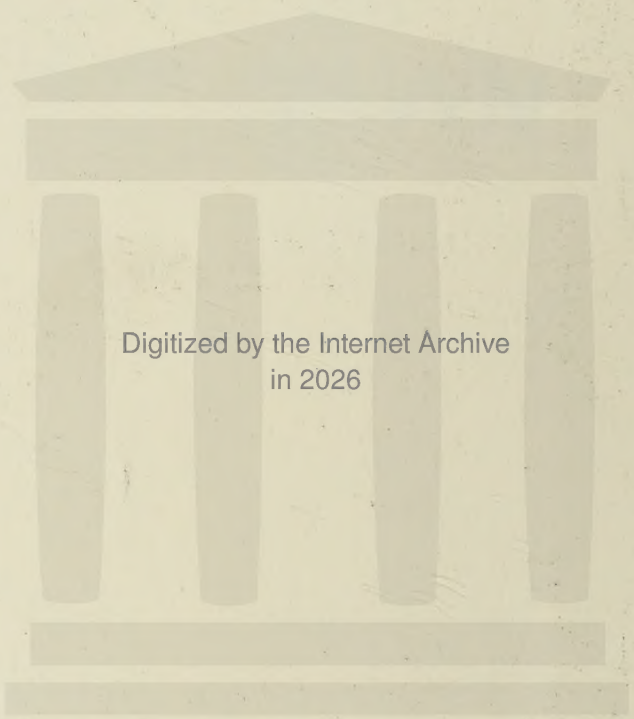

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SOPHOCLES

THE PLAYS AND FRAGMENTS.

PART I.

THE OEDIPUS TYRANNUS.

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SOPHOCLES

THE PLAYS AND FRAGMENTS

WITH CRITICAL NOTES, COMMENTARY, AND
TRANSLATION IN ENGLISH PROSE,

BY

SIR RICHARD C. JEBB, LITT. D.,

REGIUS PROFESSOR OF GREEK AND FELLOW OF TRINITY COLLEGE,
CAMBRIDGE, AND M.P. FOR THE UNIVERSITY:
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PART I.

THE OEDIPUS TYRANNUS.

STEREOTYPED EDITION

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APIS

PREFACE TO THE SECOND EDITION.

IN preparing a second edition of this volume, I have profited by several criticisms with which the work has been favoured, and by various other contributions to the study of Sophocles which have come into my hands since 1883. The modification of detail which is chiefly noticeable in the present edition is the substitution of English for Latin as the language of the critical notes on the text. Without having altered the opinion which I formerly expressed, that Latin possesses unequalled merits for this purpose, I had been led to feel that a combination of Latin critical notes with an English commentary on the same page suffered from a certain want of unity and harmony. There seemed to be also a practical objection, viz., that some readers were harassed by the change of mental attitude involved in turning from a Latin to an English note on the same passage. The intrinsic superiority of Latin as a vehicle of textual criticism could hardly be deemed to outweigh these disadvantages; and it is by this consideration that my choice has now been decided.

The Autotype Facsimile of the Laurentian MS. of Sophocles, published in 1885 by the Society for the Promotion of Hellenic Studies, is by far the most important boon ever conferred on students of the text. A possessor of this perfectly executed and durable photograph commands an aid of indefinitely greater value than the most minute and most exact collation; so far, indeed, as the purposes of textual criticism are concerned, he has the

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manuscript itself before him. I have used the facsimile in carefully verifying the report of the Laurentian readings given in my first edition, and on a few points have been enabled to supplement it, or to render it more precise. In this connection I may briefly advert to another point of detail which distinguishes the present re-issue. Some of my friendly critics in Germany have observed that those MSS. which are later than the Laurentian, and which are all more or less signally inferior to it, were reported in my first edition with a superfluous fulness, which somewhat encumbered the critical apparatus, and also tended to obscure the leading facts. The view which, for a long period of time, has been steadily gaining ground in Germany is that, whether the Laurentian MS. is or is not actually the sole source of all the other MSS. of Sophocles now extant, at least the cases are very rare in which any correction of the Laurentian by another MS. is of a higher order than could have been furnished by a grammarian's conjecture. The difficulties in the way of supposing the Laurentian to be, in fact, the unique source still seem to me very considerable. But the experience gradually gained in the progress of this work has impressed me, more and more, with the truth of the other proposition just noticed,—viz., that the positive worth of the corrections supplied by the other MSS. is no greater than it easily might have been if the Laurentian were their common parent. Forty years have passed since Cobet first maintained that the Laurentian is the MS. from which all the rest have been immediately or indirectly transcribed; and, though I cannot share the confidence with which that view has since been defended by such scholars as Dindorf and Moriz Seyffert, I can now comprehend it, at least, better than formerly. Be our view of the genealogical facts what it

may, it cannot be questioned that, in critical notes on the text of Sophocles, the paramount significance of the Laurentian MS. must be brought into clear and bold relief. Dindorf effects this by referring to the later MSS. under the generic name of 'apographa.' Mekler, in the 6th Teubner edition of Dindorf's text (1885) uses the letter 'r' to denote 'lectio e recentiorum librorum consensu aut uno alterove ducta.' This symbol, 'r,' has been adopted by me in the critical notes of this edition to denote 'one or more of the MSS. other than the Laurentian'; but it is used only in those cases where a more specific statement was unnecessary. By thus combining the use of a general symbol with occasional recourse to more particular statement, I have sought to exhibit the relative importance of the documents in a just perspective, without any undue sacrifice of precision.

The commentary, as it is now set forth, will furnish sufficient evidence of the desire which I have felt to profit by any criticism which has convinced my own judgment, and to express gratitude for such criticism in the most practical form. Among my foreign reviewers, mention is due to Professor Wecklein, and to Dr Kaibel, the editor of the *Epigrammata Graeca*. To the latter I am indebted for calling my attention to epigraphic evidence of the 5th and 4th centuries B.C. in regard to the Attic orthography of certain words. The *Grammatik der Attischen Inschriften*, by Professor Meisterhans (1885), is an excellent hand-book of reference on this subject[1]. Among English critics, I owe grateful acknowledgments to the authors

[1] In v. 68 I should have given *ηὕρισκον*, not *εὕρισκον*, had I then known the evidence collected by Meisterhans from Attic inscriptions of the 5th and 4th centuries B.C. for the temporal augment in the historical tenses of verbs beginning with *ευ*. Following that evidence, I have given *ηὕρηκ'* in 546 and *ηὑρῆσθαι* in 1050.

of unsigned reviews in several journals, as well as to some eminent scholars whom I am permitted to thank by name,—Professor Butcher,—whose examination of this work, in the *Fortnightly Review*, has been to me an exceptionally valuable source alike of instruction and of stimulus,—Professor Tyrrell, Mr A. Sidgwick, and Mr R. Whitelaw. The criticisms of Mr Whitelaw occupy a large space in the Transactions of the Cambridge Philological Society for 1886. Although I have not always been able to agree with his views, I have been indebted to them for amendments on some points, and have never differed from them without careful consideration; nor has anything given me more pleasure in connection with this book than the very kind and generous manner in which he has referred to it.

I must once again express my best thanks to the Managers and staff of the Cambridge University Press.

THE COLLEGE, GLASGOW,
November, 1887.

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INTRODUCTION.

§ 1. THE *Oedipus Tyrannus* is in one sense the masterpiece of Attic Tragedy. No other shows an equal degree of art in the development of the plot; and this excellence depends on the powerful and subtle drawing of the characters. Modern drama, where minor parts can be multiplied and scene changed at will, can more easily divorce the two kinds of merit. Some of Voltaire's plays, for instance, not first-rate in other ways, are models of ingenious construction. The conditions of the Greek stage left less room for such a result. In the *Oedipus Tyrannus* the highest constructive skill is seen to be intimately and necessarily allied with the vivid delineation of a few persons.

Here it is peculiarly interesting to recover, so far as we can, the form in which the story of Oedipus came to Sophocles; to remark what he has altered or added; and to see how the same subject has been handled by other dramatists.

The essence of the myth is the son slaying his unknown father, and thereby fulfilling a decree of fate. The subsequent marriage, if not an original part of the story, seems to have been an early addition. The central ideas are, (1) the irresistible power of destiny, and (2) the sacredness of the primary natural ties, as measured by the horror of an unconscious sin against it. The direct and simple form in which these ideas are embodied gives the legend an impress of high antiquity. This might be illustrated by a comparison with the story of Sohrab and Rustum as told in Mr Matthew Arnold's beautiful poem. The slaying of the unknown son by the father is there surrounded with a pathos and a chivalrous tenderness which have no counterpart in the grim simplicity of the Oedipus myth, as it appears in its earliest known shape.

Homeric Poems.

§ 2. The *Iliad*, which knows the war of Polyneices and his allies against Thebes (4. 378), once glances at the tale of Oedipus—where Mecisteus, father of Euryalus, is said to have visited Thebes in order to attend the funeral games which were celebrated after the death of Oedipus (23. 679 f.):—

> ὅς ποτε Θήβασδ' ἦλθε δεδουπότος Οἰδιπόδαο
> ἐς τάφον,—

—'who came to Thebes of yore, when Oedipus had fallen, to his burying.'

The word δεδουπότος plainly refers to a violent death in fight, or at the hand of an assassin; it would not be in accord with the tone of epic language to understand it as a figurative phrase for a sudden fall from greatness. But more than this the *Iliad* does not tell. The poet of the 23rd book imagines Oedipus as having died by violence, and received burial at Thebes, in the generation before the Trojan war.

The Nekyia in the *Odyssey* gives the earliest sketch of an integral story (11. 271 ff.):—

> Μητέρα τ' Οἰδιπόδαο ἴδον, καλὴν Ἐπικάστην,
> ἣ μέγα ἔργον ἔρεξεν ἀϊδρείῃσι νόοιο
> γημαμένη ᾧ υἱεῖ· ὁ δ' ὃν πατέρ' ἐξεναρίξας
> γῆμεν· ἄφαρ δ' ἀνάπυστα θεοὶ θέσαν ἀνθρώποισιν.
> ἀλλ' ὁ μὲν ἐν Θήβῃ πολυηράτῳ ἄλγεα πάσχων
> Καδμείων ἤνασσε θεῶν ὀλοὰς διὰ βουλάς·
> ἡ δ' ἔβη εἰς Ἀΐδαο πυλάρταο κρατεροῖο,
> ἁψαμένη βρόχον αἰπὺν ἀφ' ὑψηλοῖο μελάθρου,
> ᾧ ἄχεϊ σχομένη· τῷ δ' ἄλγεα κάλλιπ' ὀπίσσω
> πολλὰ μάλ', ὅσσα τε μητρὸς Ἐρινύες ἐκτελέουσιν.

'And I saw the mother of Oedipodes, fair Epicastè, who wrought a dread deed with unwitting mind, in that she wedded her son; but he had slain his father ere he wedded her; and presently the gods made these things known among men. Yet he still ruled over the Cadmeans in lovely Thebes, suffering anguish by the dire counsels of the gods; but she went to the house of Hades, the strong warder, when she had fastened a noose on high from the roof-beam, possessed by her pain; and to him she bequeathed sorrows full many, even all that a mother's Avengers bring to pass.'

With regard to this outline in the *Odyssey*, it is to be noted that it ignores (*a*) the deliverance of Thebes from the Sphinx—though this may be implied in the marriage with Epicastè: (*b*) the self-blinding of Oedipus: (*c*) the expulsion of Oedipus from Thebes—herein agreeing with the indication in the *Iliad*. It further seems to exclude the notion of Epicastè having borne children to Oedipus, since the discovery followed 'presently' on the union,—unless, indeed, by ἄφαρ the poet merely meant 'suddenly.'

§ 3. Lost poems of Hesiod may have touched on the story of Oedipus; but in his extant work there is only a passing reference to the war at Thebes (between Polyneices and Eteocles), in which heroes fell, 'fighting for the flocks of Oedipus.' Hesiod knows the Sphinx as the daughter of Echidna and as the pest of Thebes[1]. Other epic versions.

But the story of Oedipus was fully treated in some of those lost epics which dealt with the Theban cycle of myths. One of these was the '*Oedipodeia*,' Οἰδιπόδεια (ἔπη). According to this, the four children of Oedipus were not borne by Iocasta, but by a second wife, Euryganeia. Pausanias, who follows this account, does not know the author of the poem[2]. It will be observed that this epic agrees with the *Odyssey* in not making Iocasta bear issue to Oedipus. It is by Attic writers, so far as we know, that she was first described as doing so. Poets or logographers who desired to preserve the favour of Dorians had a reason for avoiding that version. There were houses which traced their line from the children of Oedipus,—as Theron, tyrant of Acragas, claimed descent from Thersandros, son of Polyneices[3]. To represent these children as the offspring of an incestuous

[1] Hes. *Op.* 162: war slew the heroes, *τοὺς μὲν ἐφ' ἑπταπύλῳ Θήβῃ...μαρναμένους μήλων ἕνεκ' Οἰδιπόδαο*. The Sphinx: *Theog.* 326, *ἡ δ'* (Echidna) *ἄρα Φῖκ' ὀλοὴν τέκε, Καδμείοισιν ὄλεθρον*. The hill near Thebes on which the Sphinx sat was called *Φίκειον ὄρος*. References in lost Hesiodic poems: schol. on *Il.* 23. 680.

[2] He speaks merely of *ὁ τὰ ἔπη ποιήσας ἃ Οἰδιπόδεια ὀνομάζουσι* (9. 5. 11). But the inscription known as the 'marmor Borgianum' refers it to Cinaethon, a Lacedaemonian poet who treated epically the Dorian family legends, and who is said to have flourished about 775 B.C. Pausanias, however, who quotes Cinaethon on several points of genealogy, certainly did not regard the *Oedipodeia* as his work.

[3] Pind. *Ol.* 2. 35.

union would have been to declare the stream polluted at its source.

We learn from Proclus that in the epic called the *Cyprian Lays* (Κύπρια), which included the preparations for the Trojan war, Nestor related 'the story of Oedipus' (*τὰ περὶ Οἰδίπουν*) in the course of a digression (*ἐν παρεκβάσει*) which comprised also the madness of Heracles, as well as the story of Theseus and Ariadne. This was probably one of the sources used by the Attic dramatists. Another source, doubtless more fertile in detail, was the epic entitled the *Thebaid* (Θηβαΐς), and now usually designated as the 'Cyclic Thebaid,' to distinguish it from a later epic of the same name by Antimachus of Colophon, the contemporary of Euripides. Only about 20 verses remain from it[1]. The chief fragment relates to the curse pronounced by Oedipus on his sons. They had broken his strict command by setting on his table the wine-cups (*ἐκπώματα*) used by Laïus; and he invoked a curse upon them :—

αἶψα δὲ παισὶν ἑοῖσι μετ' ἀμφοτέροισιν ἐπαρὰς
ἀργαλέας ἠρᾶτο· θεὸν δ' οὐ λάνθαν' Ἐρινῦν·
ὡς οὗ οἱ πατρῴῃ ἐνηείῃ φιλότητος
δάσσαιντ', ἀμφοτέροισι δ' ἔοι πόλεμός τε μάχαι τε.

'And straightway, while his two sons were by, he uttered dire curses,—and the Avenging goddess failed not to hear them,—that they should divide their heritage in no kindly spirit, but that war and strife should be ever between them.'

This *Thebaid*—tracing the operation of a curse through the whole history of the house—must have had an important share in moulding the conception of the Aeschylean trilogy.

Pindar. § 4. Pindar touches on the story of Oedipus in *Ol.* 2. 42 ff. Destiny has often brought evil fortune after good,—

ἐξ οὗπερ ἔκτεινε Λᾶον μόριμος υἱὸς
συναντόμενος, ἐν δὲ Πυθῶνι χρησθὲν
παλαίφατον τέλεσσεν·
ἰδοῖσα δ' ὀξεῖ' Ἐρινὺς
ἔπεφνέ οἱ σὺν ἀλλαλοφονίᾳ γένος ἀρήιον—

[1] See the Didot ed. of the Cyclic fragments, p. 587.

'—from the day when his doomed son met Laïus and killed him, and accomplished the word given aforetime at Pytho. But the swift Erinys beheld it, and slew his warlike sons, each by the other's sword.'

Here the Fury is represented as destroying the sons in direct retribution for the parricide, not in answer to the imprecation of Oedipus. A fragment of Pindar alludes to the riddle of the Sphinx, and he uses 'the wisdom of Oedipus' to denote counsel wrapped in dark sayings,—since the skill which solves riddling speech can weave it[1].

The logographers.

§ 5. The logographers could not omit the story of Oedipus in a systematic treatment of the Theban myths. Hellanicus of Mitylene (circ. 450 B.C.) is mentioned by the Scholiast on the *Phoenissae* (61) as agreeing with Euripides in regard to the self-blinding of Oedipus[2]. The contemporary Pherecydes of Leros (usually called 'Athenian' since Athens was his home) treated the legends of Thebes in the fifth of ten books forming a comprehensive survey of Greek tradition[3]. According to him, Iocasta bore two sons to Oedipus, who were slain by the Minyae: but, as in the *Oedipodeia*, his second wife Euryganeia bore Eteocles and Polyneices, Antigone and Ismene. This seems to be the earliest known version which ascribes issue to the marriage of Iocasta with Oedipus.

The dramatists.

§ 6. However incomplete this sketch may be relatively to the materials which existed in the early part of the fifth century B.C., it may at least serve to suggest the general conditions under which Tragedy entered on the treatment of the subject. The story of Oedipus, defined in its main features by a tradition older than the *Odyssey*, had been elaborated in the epics of later poets and the prose of chroniclers. There were versions differing in detail, and allowing scope for selection. While the great outlines

[1] Pind. fr. 62 αἴνιγμα παρθένου | ἐξ ἀγριᾶν γνάθων: *Pyth.* 4. 263 τὰν Οἰδιπόδα σοφίαν. Pindar's elder contemporary Corinna had sung of Oedipus as delivering Thebes not only from the Sphinx but also from τὴν Τευμησσίαν ἀλώπεκα—a fox from the Boeotian village of Teumessus: but we hear no more of this less formidable pest. (Bergk, *Poet. Lyr.* p. 949.)

[2] Müller, *Frag. Histor.* I. 85.

[3] Müller, *ib.* I. 48.

were constant, minor circumstances might be adapted to the dramatist's chosen view.

Aeschylus, Sophocles, and Euripides agree in a trait which does not belong to any extant version before theirs. Iocasta, not Euryganeia, is the mother of Eteocles and Polyneices, Antigone and Ismene. They agree also in connecting the doom of the two brothers with a curse pronounced by Oedipus. Neither the scanty fragments[1] which alone represent the *Oedipus* of Euripides, nor the hints in the *Phoenissae*, enable us to determine the distinctive features of his treatment. With regard to Aeschylus, though our knowledge is very meagre, it suffices at least to show the broad difference between his plan and that of Sophocles.

Aeschylus. Aeschylus treated the story of Oedipus as he treated the story of Agamemnon. Oedipus became the foremost figure of a trilogy which traced the action of an inherited curse in the house of Labdacus, even as the Oresteia traced the action of such a curse in the house of Pelops. That trilogy consisted of the *Laïus*, the *Oedipus*, and the extant *Seven against Thebes;* the satyric drama being the *Sphinx*. From the *Laïus* only a few

[1] Nauck *Eur. Fragm.* 544—561, to which Unger adds Soph. *fr. incert.* 663, Meineke *adespota* 107, 309, others *adesp.* 6. Almost all the verses are commonplaces. From fr. 546, 547 I should conjecture that the Creon of Eur. defended himself against a charge of treason in a passage parallel with Soph. *O. T.* 583—615. One fragment of two lines is curious (545): ἡμεῖς δὲ Πολύβου παῖδ' ἐρείσαντες πέδῳ | ἐξομματοῦμεν καὶ διόλλυμεν κόρας. Quoting these, the Schol. on Eur. *Ph.* 61 says: ἐν δὲ τῷ Οἰδίποδι οἱ Λαΐου θεράποντες ἐτύφλωσαν αὐτόν. This would seem to mean that, after the discovery, the old retainers of Laïus blinded Oedipus—for the Schol. is commenting on the verse which says that he was blinded by *himself*. But the tragic force of the incident depends wholly on its being the king's own frantic act. I incline to suspect some error on the Scholiast's part, which a knowledge of the context might perhaps have disclosed.

In the prologue of the *Phoenissae* it appears that Eur. imagined Oedipus to have been exposed on Cithaeron by the ἱπποβούκολοι of Polybus, and taken by them to the king's wife. The Iocasta of Eur. herself relates in that play how, when the sons of Oed. grew up, they held him a prisoner in the palace at Thebes—that the disgrace might be hidden from men's eyes. It was then that he pronounced a curse upon them. When they have fallen, fighting for the throne, Iocasta kills herself over their bodies, and Creon then expels Oedipus from Thebes. The mutilated ὑπόθεσις to the *Phoenissae* does not warrant us in supposing that the *Oenomaus* and *Chrysippus* of Eur.,—the latter containing the curse of Pelops on Laïus—formed a trilogy with his *Oedipus*.

words remain ; from the *Oedipus*, three verses ; but some general idea of the *Oedipus* may be gathered from a passage in the *Seven against Thebes* (772—791). Oedipus had been pictured by Aeschylus, as he is pictured by Sophocles, at the height of fame and power. He who had delivered Thebes from 'the devouring pest' (*τὰν ἁρπαξάνδραν κῆρα*) was admired by all Thebans as the first of men. 'But when, hapless one, he came to knowledge of his ill-starred marriage, impatient of his pain, with frenzied heart he wrought a twofold ill': he blinded himself, and called down on his sons this curse, that one day they should divide their heritage with the sword. 'And now I tremble lest the swift Erinnys bring it to pass.'

Hence we see that the *Oedipus* of Aeschylus included the imprecation of Oedipus upon his sons. This was essential to the poet's main purpose, which was to exhibit the continuous action of the Erinnys in the house. Similarly the *Laïus* doubtless included the curse called down on Laïus by Pelops, when bereft by him of his son Chrysippus. The true climax of the Aeschylean *Oedipus* would thus have consisted, not in the discovery alone, but in the discovery followed by the curse. And we may safely infer that the process of discovery indicated in the *Seven against Thebes* by the words *ἐπεὶ δ' ἀρτίφρων | ἐγένετο...γάμων* (778) was not comparable with that in the play of Sophocles. It was probably much more abrupt, and due to some of those more mechanical devices which were ordinarily employed to bring about a 'recognition' on the stage. The *Oedipus* of Aeschylus, however brilliant, was only a link in a chain which derived its essential unity from 'the mindful Erinnys.'

§ 7. The *Oedipus Tyrannus* of Sophocles was not part of a trilogy, but a work complete in itself. The proper climax of such a work was the discovery, considered in its immediate effects, not in its ulterior consequences. Here the constructive art of the dramatist would be successful in proportion as the discovery was naturally prepared, approached by a process of rising interest, and attended in the moment of fulfilment with the most astounding reversal of a previous situation. In regard to the structure of the plot, this is what Sophocles has achieved. Before

Sophocles.

Original features of his plot.

giving an analysis of his plot, we must notice two features of it which are due to his own invention.

(1) According to previous accounts, the infant Oedipus, when exposed on Mount Cithaeron, had been found by herdsmen, and reared either in Southern Boeotia, or at Sicyon, a place associated with the worship of the Eumenides. Sophocles makes the Theban herd of Laïus give the babe to the herd of Polybus, king of Corinth, who rears it as his own. Thus are prepared the two convergent threads of evidence which meet in the final discovery. And thus, too, the belief of Oedipus concerning his own parentage becomes to him a source, first of anxiety, then of dread, then of hope—in contrast, at successive moments, with that reality which the spectators know.

(2) The only verses remaining from the *Oedipus* of Aeschylus show that in that drama Oedipus encountered and slew Laïus at a meeting of three roads near Potniae, a place in Boeotia, on the road leading from Thebes to Plataea. At the ruins of this place Pausanias saw 'a grove of Demeter and Persephone'[1]. It appears to have been sacred also to those other and more terrible goddesses who shared with these the epithet of *πότνιαι*,—the Eumenides (*ποτνιάδες θεαί*, Eur. *Or.* 318). For the purpose of Aeschylus, no choice of a scene could have been more fitting. The father and son, doomed by the curse in their house, are brought together at a spot sacred to the Erinnyes :—

ἐπῆμεν τῆς ὁδοῦ τροχήλατον
σχιστῆς κελεύθου τρίοδον, ἔνθα συμβολὰς
τριῶν κελεύθων Ποτνιάδων ἠμείβομεν[2].

'We were coming in our journey to the spot from which three high-roads part, where we must pass by the junction of triple ways at Potniae.'

But for Sophocles this local fitness did not exist. For him, the supernatural agency which dominates the drama is not that of the Furies, but of Apollo. He transfers the scene of the encounter from the 'three roads' at Potniae to the 'three roads' near Daulia[3] in Phocis. The 'branching ways' of Potniae can no

[1] *ἄλσος Δήμητρος καὶ Κόρης*, 9. 8. 1.

[2] Aesch. fr. 173 (Nauck).

[3] *Daulis* was the Homeric form of the name, *Daulia* the post-homeric (Strabo 9. 423).

longer be traced. But in the Phocian pass a visitor can still feel how the aspect of nature is in unison with the deed of which Sophocles has made it the theatre[1]. This change of locality has something more than the significance of a detail. It symbolises the removal of the action from the control of the dark Avenging Powers to a region within the influence of that Delphian god who is able to disclose and to punish impurity, but who will also give final rest to the wanderer, final absolution to the weary mourner of unconscious sin.

Supposed antecedents of the plot.

§ 8. The events which had preceded the action of the *Oedipus Tyrannus* are not set forth, after the fashion of Euripides, in a formal prologue. They have to be gathered from incidental hints in the play itself. It is an indispensable aid to the full comprehension of the drama that we should first connect these hints into a brief narrative of its antecedents as imagined by Sophocles.

Laïus, king of Thebes, being childless, asked the oracle of Apollo at Delphi whether it was fated that a son should be born to him. The answer was, 'I will give thee a son, but it is doomed that thou leave the sunlight by the hands of thy child: for thus hath spoken Zeus, son of Cronus, moved by the dread curse of Pelops, whose own son (Chrysippus) thou didst snatch from him; and he prayed all this for thee.' When a son was indeed born to Laïus of Iocasta his wife, three days after the birth he caused it to be exposed in the wilds of Mount Cithaeron. An iron pin was driven through the feet of the babe, fastening them together —that, if perchance it should live to be found by a stranger, he might have the less mind to rear a child so maimed; from which maiming the child was afterwards called *Oedipus*[2].

The man chosen to expose the babe received it from the hands of the mother, Iocasta herself, with the charge to destroy it. This man was a slave born in the house of Laïus, and so belonging to the class of slaves whom their masters usually treated with most confidence. He was employed in tending the flocks

[1] See the note on verse 733.

[2] The incident of the pierced feet was evidently invented to explain the name Οἰδίπους ('Swellfoot,' as Shelley renders it). In v. 397 ὁ μηδὲν εἰδὼς Οἰδίπους suggests a play on οἶδα.

of Laïus on Mount Cithaeron, where they were pastured during the half-year from March to September.

In the glens of Cithaeron he had consorted with another herdsman, servant to Polybus, king of Corinth. Seized with pity for the babe, the Theban gave it to this herdsman of Polybus, who took it to Corinth. Polybus and his wife Meropè were childless. They reared the child as their own; the Corinthians regarded him as heir to the throne; and he grew to a man's estate without doubting that he was the true son of the Corinthian king and queen.

But one day it chanced that at a feast a man heated with wine threw out a word which sank into the young prince's mind; he questioned the king and queen, whose resentment of the taunt comforted him; yet he felt that a whisper was creeping abroad; and he resolved to ask the truth from Apollo himself at Delphi. Apollo gave him no answer to the question touching his parentage, but told him these things—that he was doomed to slay his father, and to defile his mother's bed.

He turned away from Delphi with the resolve never again to see his home in Corinth; and took the road which leads eastward through Phocis to Boeotia.

At that moment Laïus was on his way from Thebes to Delphi, where he wished to consult the oracle. He was not escorted by the usual armed following of a king, but only by four attendants. The party of five met Oedipus at a narrow place near the 'Branching Roads' in Phocis; a quarrel occurred; and Oedipus slew Laïus, with three of his four attendants. The fourth escaped, and fled to Thebes with the tale that *a band of robbers* had fallen upon their company. This sole survivor was the very man who, long years before, had been charged by Laïus and Iocasta to expose their infant son on Cithaeron.

The Thebans vainly endeavoured to find some clue to the murderer of Laïus. But, soon after his death, their attention was distracted by a new trouble. The goddess Hera—hostile to Thebes as the city of her rival Semelè—sent the Sphinx to afflict it,—a monster with the face of a maiden and the body of a winged lion; who sat on a hill near Thebes (the Φίκειον ὄρος), and chanted a riddle. 'What is the creature which is two-footed,

three-footed, and four-footed; and weakest when it has most feet?' Every failure to find the answer cost the Thebans a life. Hope was deserting them; even the seer Teiresias had no help to give; when the wandering stranger, Oedipus, arrived. He solved the enigma by the word *man*: the Sphinx hurled herself from a rock; and the grateful Thebans gave the vacant throne to their deliverer as a free gift. At the same time he married Iocasta, the widow of Laïus, and sister of Creon son of Menoeceus.

The sole survivor from the slaughter of Laïus and his company was at Thebes when the young stranger Oedipus ascended the throne. The man presently sought an audience of the queen Iocasta, knelt to her, and, touching her hand in earnest supplication, entreated that he might be sent to his old occupation of tending flocks in far-off pastures. It seemed a small thing for so old and faithful a servant to ask; and it was readily granted.

An interval of about sixteen years may be assumed between these events and the moment at which the *Oedipus Tyrannus* opens. Iocasta has borne four children to Oedipus: Eteocles, Polyneices, Antigone, Ismene. Touches in the closing scene of the play forbid us to suppose that the poet imagines the daughters as much above the age of thirteen and twelve respectively. Oedipus has become thoroughly established as the great king, the first of men, to whose wisdom Thebans turn in every trouble.

And now a great calamity has visited them. A blight is upon the fruits of the earth; cattle are perishing in the pastures; the increase of the womb is denied; and a fiery pestilence is ravaging the town. While the fumes of incense are rising to the gods from every altar, and cries of anguish fill the air, a body of suppliants—aged priests, youths, and children—present themselves before the wise king. He, if any mortal, can help them. It is here that the action opens.

§ 9. The drama falls into six main divisions or chapters. The following analysis exhibits in outline the mechanism of the plot, which deserves study. Analysis of the plot.

I. *Prologue:* 1—150. Oedipus appears as the great prince whom the Thebans rank second only to the gods. He pledges

himself to relieve his afflicted people by seeking the murderer of Laïus.

Parodos: 151—215. The Chorus bewail the pestilence and invoke the gods.

II. *First Episode:* 216—462. Oedipus publicly invokes a solemn curse upon the unknown murderer of Laïus. At Creon's suggestion he sends for the seer Teiresias, who refuses to speak, but finally, stung by taunts, denounces Oedipus himself as the slayer.

First Stasimon: 463—512. The Chorus forebode that the unknown murderer is doomed; they refuse to believe the unproved charge brought by the seer.

III. *Second Episode:* 513—862. Creon protests against the suspicion that he has suborned Teiresias to accuse Oedipus. Oedipus is unconvinced. Iocasta stops the quarrel, and Creon departs. Oedipus then tells her that he has been charged with the murder of Laïus. She replies that he need feel no disquietude. Laïus, according to an oracle, was to have been slain by his own son; but the babe was exposed on the hills; and Laïus was actually slain by *robbers, at the meeting of three roads.*

This mention of *three roads* (v. 716) strikes the first note of alarm in the mind of Oedipus.

He questions her as to (1) the place, (2) the time, (3) the person and the company of Laïus. All confirm his fear that *he* has unwittingly done the deed.

He tells her his whole story—the taunt at Corinth—the visit to Delphi—the encounter in Phocis. But he has still one hope. The attendant of Laïus who escaped spoke of *robbers*, not of one robber.

Let this survivor—now a herdsman—be summoned and questioned.

Second Stasimon: 863—910. The Chorus utter a prayer against arrogance—such as the king's towards Creon; and impiety—such as they find in Iocasta's mistrust of oracles.

IV. *Third Episode:* 911—1085. A messenger from Corinth announces that Polybus is dead, and that Oedipus is now king

designate. Iocasta and Oedipus exult in the refutation of the oracle which had destined Oedipus to slay his sire.

But Oedipus still dreads the other predicted horror—union with his mother.

The messenger, on learning this, discloses that Polybus and Meropè were not the parents of Oedipus. The messenger himself, when a herdsman in the service of Polybus, had found the infant Oedipus on Cithaeron, and had brought him to Corinth. Yet no—not *found* him; had *received* him *from another herdsman* (v. 1040).

Who was this other herdsman? The Corinthian replies:—He was said to be one of the people of Laïus.

Iocasta implores Oedipus to search no further. He answers that he cares not how lowly his birth may prove to be—he will search to the end. With a cry of despair, Iocasta rushes away.

Third Stasimon: 1086—1109. The Chorus joyously foretell that Oedipus will prove to be a native of the land—perchance of seed divine.

V. *Fourth Episode:* 1110—1185. The Theban herdsman is brought in[1].

'There,' says the Corinthian, 'is the man who gave me the child.' Bit by bit, the whole truth is wrung from the Theban. 'The babe was the son of Laïus; the wife of Laïus gave him to me.' Oedipus knows all, and with a shriek of misery he rushes away.

Fourth Stasimon: 1186—1222. The Chorus bewail the great king's fall.

VI. *Exodos:* 1223—1530. A messenger from the house announces that Iocasta has hanged herself, and that Oedipus has put out his eyes. Presently Oedipus is led forth. With passionate lamentation he beseeches the Chorus of Theban Elders to banish or slay him.

[1] The original object of sending for him had been to ask,—'Was it the deed of several men, or of one?'—a last refuge. But he is not interrogated on that point. Voltaire criticised this as inconsistent. It is better than consistent; it is natural. A more urgent question has thrust the other out of sight.

Creon comes to lead him into the house. Oedipus obtains from him a promise of care for his young daughters; they are presently brought to their father, who takes what he intends to be a last farewell. For he craves to be sent out of the land; but Creon replies that Apollo must pronounce.

As Creon leads Oedipus within, the Chorus speak the closing words: No mortal must be called happy on this side death.

The method of discovery.

With reference to the general structure of the plot, the first point to observe is the skill with which Sophocles has managed those two threads of proof which he created by his invention of the second herdsman.

We have:—

(1) The thread of evidence from the reported statement of the Theban herdsman as to the *place* of the murder, in connection with Iocasta's statement as to the time, the person of Laïus, and the retinue. This tends to show that Oedipus has slain Laïus—*being presumably in no wise his kinsman.* The proof of Oedipus having slain Laïus is so far completed at 754 (*αἰαῖ, τάδ' ἤδη διαφανῆ*) as to leave no longer any moral doubt on the mind of Oedipus himself.

(2) The thread of evidence from the Corinthian, showing, in the first instance, that Oedipus is *not* the son of Polybus and Meropè, and so relieving him from the fear of parricide and incest. Hence the confident tone of Oedipus (1076 ff.), which so powerfully contrasts with the despair of Iocasta: *she* has known the worst from v. 1044.

(3) The convergence of these two threads, when the Theban herdsman is confronted with the Corinthian. This immediately follows the moment of relief just noticed. It now appears that the slayer of Laïus has *also* committed parricide and incest.

Aristotle's criticisms.

§ 10. The frequent references of Aristotle to the *Oedipus Tyrannus* indicate its value for him as a typical masterpiece, though the points for which he commends it concern general analysis of form, not the essence of its distinctive excellence. The points are these:—

1. The 'recognition' (*ἀναγνώρισις*) is contrived in the best way; *i.e.*, it is coincident with a reversal of fortunes (*περιπέτεια*).

2. This reversal is peculiarly impressive, because the Corinthian messenger had come to bring tidings of the honour in store for Oedipus.

3. Oedipus is the most effective kind of subject for such a reversal, because he had been (*a*) great and glorious, (*b*) *not* preeminently virtuous or just, (*c*) and, again, one whose reverses are not due to crime, but only to unconscious error.

4. The story is told in such a manner as to excite pity and terror by hearing without seeing (as in regard to the exposure of the child, the killing of Laïus, the death of Iocasta).

5. If there is any improbability in the story, this is not in the plot itself (*ἐν τοῖς πράγμασιν*), but in the supposed antecedents (*ἔξω τῆς τραγῳδίας*).

Improbability in the antecedents.

In this last comment, Aristotle indicates a trait which is certainly open to criticism—the ignorance of Oedipus as to the story of Laïus. He knows, indeed, the name of his predecessor—though Creon does not think it unnecessary to remind him of the name (103). He also knows that Laïus had met a violent death: but he does not know whether this had befallen at Thebes, or in its neighbourhood, or abroad (109—113). Nor does he know that Laïus was reported to have been slain by robbers, and that only one of his followers had escaped (116—123): and he asks if no search had been made at the time (128, 566). Iocasta, who has now been his wife for many years, tells him, as if for the first time, the story of the oracle given to Laïus, and he tells her the story of his own early fortunes—though here we need not press the fact that he even names to her his Corinthian parents: that may be regarded as merely a formal preface to a connected narrative. It may be conceded that the matters of which Oedipus is supposed ignorant were themes of which Iocasta, and all the persons about the new king, might well have been reluctant to speak. Still it is evident that the measure of past reticence imagined, both on their part and on his, exceeds the limit of verisimilitude. The true defence of this improbability consists in frankly recognising it. Exquisite

as was the dramatic art exercised within the scope of the action (ἐν τοῖς πράγμασι), this art was still so far naïve as to feel no offence at some degree of freedom in the treatment of that which did not come within the framework,—of that which, in Aristotle's phrase, lay 'outside the piece,' ἔξω τῆς τραγῳδίας. It is as if a sculptor neglected to remove some roughness of support or environment which, he felt, would not come into account against the effect of a highly finished group.

The characters.

§ 11. A drama is itself the only adequate commentary on its persons. It makes them live for us, or it does not. If we submit them to ethical analysis, this may be interesting to *us*, and instructive to those who have not seen or read the piece. But, for a spectator or reader of the play, the men and women must be those whom he finds there. When we personally know a character in real life, another's estimate of it is seldom more than a key to his point of view—rarely a mental light which we feel that we can appropriate. And it may be permitted to say in passing that this is a reason why the reviving taste for good drama—a result for which, in this country, so much is due to Mr Irving—seems likely to aid in correcting a literary fault of the day which is frequently acknowledged—the tendency to adopt ready-made critical estimates of books which the adopter, at least, has not read. No one who sees a play can help forming some impression *of his own* about the characters. If he reports it honestly, that is criticism; not necessarily good, but not sham. To any one who reads this play of Sophocles with even moderate attention and sympathy, how living is Oedipus! Common experience proves so much; but almost every reader will probably feel that by no attempt at analysis or description could he enable another to see precisely *his* Oedipus: no, though the effort should bring out 'a point or two as yet unseized by the Germans.' The case is somewhat different, however, when a particular reading of certain characters in a play is the ground for the attribution to it of a tendency; then it is useful to inquire whether this reading is right—whether, that is, these persons of the drama do indeed speak and act in the tone ascribed to them.

And certainly one of the most interesting questions in the *Oedipus Tyrannus* concerns the intellectual position of Oedipus and Iocasta towards that divine power of which the hand is laid so heavily upon both. Sophocles had found in human nature itself the sanction of 'the unwritten laws,' and the seal of faith in a beneficence immortal and eternal; but his personal attitude towards the 'sceptical' currents of thought in his age was never, so far as we can judge, that of admonitory protest or dogmatic reproof. It was his temperament to look around him for elements of conciliation, to evoke gentle and mediating influences, rather than to make war on the forces which he regarded as sinister:—it might be said of him, as of a person in one of his own plays, *οὗτοι συνέχθειν ἀλλὰ συμφιλεῖν ἔφυ*. But is there any reason to think that the *Oedipus Tyrannus* marks a moment when this mind—'which saw life steadily, and saw it whole'—was partly shaken in its self-centred calm by the consciousness of a spiritual anarchy around it which seemed fraught with ultimate danger to the cohesion of society, and that a note of solemn warning, addressed to Athens and to Greece, is meant to be heard throughout the drama? Our answer must depend upon the sense in which we conceive that he places Oedipus or Iocasta at issue with religion. Is Sophocles reproving unbelief?

§ 12. As regards Oedipus, it might be said that, in this particular aspect, he is a modern character, and more especially, perhaps, a character of the nineteenth century. The instinct of reverence for the gods was originally fundamental in his nature: it appears in the first act of his manhood—the journey to Delphi. Nor did he for a moment mistrust the gods because the doom assigned to him was bitter. Then he achieved a great intellectual success, reached the most brilliant prosperity, and was ranked by his fellow-men as second to the gods alone. He is not spoiled by his good fortune. We find him, at the opening of the play, neither arrogant nor irreverent; full, rather, of tenderness for his people, full of reverence for the word of Apollo. Suddenly, however, the prophet of Apollo denounces *him*. Instantly his appeal is to the intellect. If it comes to that, what claim has any other human mind to interpose between Oedipus.

his mind and Heaven? Is he not Oedipus, who silenced the Sphinx? Yes, but presently, gradually, his own mind begins to argue on the other side. No one is so acute as he, and of course he must be the first to see any facts which tell against himself. And now, when he is face to face with the gods, and no prophet stands between, the instinct of reverence inborn in his noble nature finds voice in the prayer, 'Forbid, forbid, ye pure and awful gods, that I should see that day!' After varying hopes and fears, his own mind is convinced of the worst. Reason, which had been the arbiter of faith, now becomes the inexorable judge of sin, the most instant and most rigorous claimant for his absolute abasement before the gods.

Iocasta.

§ 13. Plainly, it would be a misreading to construe the fate of Oedipus as a dramatic nemesis of impiety; but the case of Iocasta is at first sight less clear. She, at least, is one who openly avows scorn for oracles, and urges her lord to share it. It may often be noticed—where the dramatist has known how to draw from life—that the true key-note of a dominant mood is struck by a short utterance on which no special emphasis is thrown, just as, in life itself, the sayings most truly significant of character are not always long or marked. For Iocasta, such a key-note is given in the passage where she is telling Oedipus that a response from the Delphian temple had warned Laïus that he was destined to be slain by the child whom she bore to him. 'An oracle came to Laïus once—*I will not say from Phoebus himself, but from his ministers*' (v. 712). Iocasta thoroughly believes in the power of the gods to effect their will (724),—to punish or to save (921). But she does not believe that any mortal—be he priest or prophet—is permitted by them to read the future. Had not the Delphian priests doomed her to sacrifice her first-born child,—and this, without saving the life of her husband, Laïus? The iron which years ago had entered into the soul of the wife and mother has wrought in her a result similar to that which pride of intellect has produced in Oedipus. Like Oedipus, she still believes in the wise omnipotence of the gods; like him also, she is no longer prepared to accept any mortal interpreter of their decrees. Thus are the

two foremost persons of this tragedy separated from the offices of human intercession, and directly confronted in spirit—one by his self-reliance, the other by her remembered anguish—with the inscrutable powers which control their fate. It is as a study of the human heart, true for every age, not as a protest against tendencies of the poet's own, that the *Oedipus Tyrannus* illustrates the relation of faith to reason.

Teiresias. Creon.

§ 14. The central figure of the drama is brought into clearer relief by the characters of Teiresias and Creon. Teiresias exists only for the god whom he serves. Through him Apollo speaks. As opposed to Oedipus, he *is* the divine knowledge of Apollo, opposed to human ignorance and blindness. While 'the servant of Loxias' thus stands above the king of Thebes, Creon stands below him, on the humbler but safer ground of ordinary humanity. Creon is shrewd, cautious, practical, not sentimental or demonstrative, yet of a fervid self-respect, and with a strong and manly kindliness which comes out in the hour of need[1]. It might be said that the Creon of the *Oedipus Tyrannus* embodies a good type of Scottish character, as the Creon of the *Antigone* —an earlier sketch—is rather of the Prussian type, as it is popularly idealised by some of its neighbours. Teiresias is the gauge of human insight matched against divine; Creon, of fortune's heights and depths, compared with the less brilliant but more stable lot of commoner men. 'Crave not to be master in all things; for the mastery which thou didst win hath not followed thee through life'—are his words to Oedipus at the end; and his own position at the moment exemplifies the sense in which 'the god ever gives the mastery to the middle state'[2].

Supposed references to contemporary events.

§ 15. There is no external evidence for the time at which the *Oedipus Tyrannus* was first acted. Internal evidence warrants

[1] Lest it should be thought that in the note on p. 77 the harsher aspect of Creon's character is unduly prominent, I may observe that this note relates to vv. 512—862, and deals with Creon only as he appears *there*. The scene which begins at v. 1422—and more especially vv. 1476 f.—must of course be taken into account when we offer, as here, a more general estimate of the character.

[2] παντὶ μέσῳ τὸ κράτος θεὸς ὤπασεν, Aesch. *Eum.* 528.

the belief that it was composed after the *Antigone*, and before the *Oedipus Coloneus*. The probable limits thus indicated might be roughly given as about 439—412 B.C. More than this we cannot say. Modern ingenuity has recognised Pericles in Oedipus,—the stain of Alcmaeonid lineage in his guilt as the slayer of Laïus,—the 'Dorian war, and a pestilence therewith' in the afflictions of Thebes. This allegorical hypothesis need not detain us. But it may be well briefly to remark the difference, for drama, between association of ideas and direct allusion. If Sophocles had set himself to describe the plague at Athens as he had known it, it might have been held that, in an artistic sense, his fault was graver than that of Phrynichus, when, by representing the capture of Miletus, he 'reminded the Athenians of their own misfortunes.' If, however, writing at a time subsequent to the pestilence which he had survived, he wished to give an ideal picture of a plague-stricken town, it would have been natural and fitting that he should borrow some touches from his own experience. But the sketch in the play is far too slight to warrant us in saying that he even did this; perhaps the reference to the victims of pestilence *tainting the air* (*θαναταφόρα* v. 180) is the only trait that might suggest it. Thucydides (II. 50), in describing the plague of 430 B.C., notices the number of the unburied dead. The remarks just made apply equally to the supposed allusion in vv. 883 ff. to the mutilation of the Hermae (see the note on 886).

Alleged defeat of the play.

A tradition, dating at least from the 2nd century B.C.[1], affirmed that, when Sophocles produced the *Oedipus Tyrannus*, he was defeated for the first prize by Philocles,—a poet of whose work we know nothing. Philocles was a nephew of Aeschylus, and, as Aristeides observes[2], achieved an honour which

[1] The words in the prose *ὑπόθεσις* (given on p. 4) are simply, *ἠττηθέντα ὑπὸ Φιλοκλέους, ὥς φησι Δικαίαρχος*. The Dicaearchus who wrote *ὑποθέσεις τῶν Εὐριπίδου καὶ Σοφοκλέους μύθων* has been generally identified with Dicaearchus of Messana, the Peripatetic, a pupil of Aristotle and a friend of Theophrastus. We might place his 'floruit,' then, somewhere about 310 B.C.; there are indications that he survived 296 B.C. If, on the other hand, the *ὑποθέσεις* were ascribed to the grammarian Dicaearchus of Lacedaemon, a pupil of Aristarchus, this would bring us to about 140 B.C.

[2] II. 256.

had been denied to his uncle. The surprise which has been expressed by some modern writers appears unnecessary; the composition of Philocles was probably good, and it has never been held that the judges of such prizes were infallible.

§ 16. The name of an actor, once famous in the chief part of this play, is of interest also on more general grounds. Polus, a native of Aegina, is said to have been the pupil of another tragic actor, Archias of Thurii[1]. He flourished, then, in the middle or latter part of the 4th century B.C.—only some 50 or 60 years after the death of Sophocles. Physically well-gifted, and of versatile grace, he was equally successful as Oedipus the King, and in the very different but not less difficult part of Oedipus at Colonus[2]. Like the poet whose masterpieces he interpreted, he enjoyed a vigorous old age; and it is recorded that, at seventy, he acted 'eight tragedies in four days'[3]. In the *Electra* of Sophocles, an urn, supposed to contain the ashes of Orestes, is placed in the hands of his sister, who makes a lament over it. Polus once acted Electra not long after the death of his son. An urn, containing the youth's ashes, was brought from the tomb; the actor received it, and, on the scene, suffered a natural grief to have vehement course[4].

The actor Polus.

[1] Plut. *Dem.* 28 τοῦτον δὲ [Archias] Θούριον ὄντα τῷ γένει λόγος ἔχει τραγῳδίας ὑποκρίνεσθαι ποτε, καὶ τὸν Αἰγινήτην Πῶλον, τὸν ὑπερβαλόντα τῇ τέχνῃ πάντας, ἐκείνου γενέσθαι μαθητὴν ἱστοροῦσιν.—Schaefer (*Dem. u. s. Zeit*, I. 219 f.) and A. Müller (*Gr. Bühnenalterthümer*, p. 186, n. 3) distinguish this Polus from an elder, whom they place in the time of Socrates. They seem mistaken. In Plut. περὶ φιλίας, fr. 16 (p. 833 ed. Wyttenbach), Socrates is quoted, and then Polus is mentioned; but not as contemporary with Socrates. As to Lucian calling Polus ὁ Σουνιεύς, see below, note 4.

[2] Stobaeus *Floril.* p. 522 (XCVII. 28), in an extract from the προτρεπτικαὶ ὁμιλίαι of Arrian: ἢ οὐχ ὁρᾷς ὅτι οὐκ εὐφωνότερον οὐδὲ ἥδιον ὁ Πῶλος τὸν τύραννον Οἰδίποδα ὑπεκρίνετο ἢ τὸν ἐπὶ Κολωνῷ ἀλήτην καὶ πτωχόν; (οὐδὲ ἥδιον is Gaisford's emendation of οὐδὲν δι' ὧν.)

[3] Plut. *Mor.* 785 C Πῶλον δὲ τὸν τραγῳδὸν Ἐρατοσθένης καὶ Φιλόχορος ἱστοροῦσιν ἑβδομήκοντα ἔτη γεγενημένον ὀκτὼ τραγῳδίας ἐν τέτταρσιν ἡμέραις διαγωνίσασθαι μικρὸν ἔμπροσθεν τῆς τελευτῆς.

[4] Aulus Gellius 7. 5 Histrio in terra Graecia fuit fama celebri qui gestus et vocis claritudine ceteris antestabat....Polus lugubri habitu Electrae indutus ossa atque urnam a sepulcro tulit filii, et quasi Orestis amplexus opplevit omnia non simulacris neque imitamentis sed luctu atque lamentis veris et spirantibus.

Lucian *Iupp. Tragoed.* § 3 οὐχ ὁρῶ...ἐφ' ὅτῳ Πῶλος ἢ Ἀριστόδημος ἀντὶ Διὸς ἡμῖν ἀναπέφηνας. Id. *Menippus* § 16 (on the contrast between the life of actors

Significance of the story.

Little as such an incident may accord with modern feeling or taste, it is at least of very clear significance in relation to the tone of the Attic stage as it existed for a generation whose grandfathers were contemporary with Sophocles. Whether the story was true or not, it must have been conceived as possible. And, this being so, nothing could better show the error of supposing that the old Greek acting of tragedy was statuesque in a cold or rigid sense,—in a sense excluding declamation and movement suitable to the passions which the words expressed. Play of feature, indeed, was excluded by the use of masks; but this very fact would have increased the need for appropriate gesture. The simple grouping—as recent revivals have helped us to feel—must have constantly had a plastic beauty rarely seen on our more crowded stage[1]; but it is inconceivable, and the story just noticed affords some direct ground for denying, that this result was obtained at any sacrifice of life and truth in the portrayal of emotion. Demosthenes tells us that some of the inferior tragedians of his time were called 'ranters'[2]. It might be said, of course, that this indicates a popular preference for an undemonstrative style. But it might with more force be replied that 'ranting' is not a fault which a coldly 'statuesque' tradition would have generated.

on and off the stage) ἤδη δὲ πέρας ἔχοντος τοῦ δράματος, ἀποδυσάμενος ἕκαστος αὐτῶν τὴν χρυσόπαστον ἐκείνην ἐσθῆτα καὶ τὸ προσωπεῖον ἀποθέμενος καὶ καταβὰς ἀπὸ τῶν ἐμβατῶν πένης καὶ ταπεινὸς περιέρχεται, οὐκέτ' Ἀγαμέμνων ὁ Ἀτρέως οὐδὲ Κρέων ὁ Μενοικέως, ἀλλὰ Πῶλος Χαρικλέους Σουνιεὺς ὀνομαζόμενος ἢ Σάτυρος Θεογείτονος Μαραθώνιος. ['Polus, son of Charicles, *of Sunium*,' is not inconsistent with τὸν Αἰγινήτην in Plut. *Dem.* 28, for the great actor may have been a native of Aegina who was afterwards enrolled in the Attic deme of Sunium.] Id. *De mercede conduct.* § 5 τοῖς τραγικοῖς ὑποκριταῖς...οἱ ἐπὶ μὲν τῆς σκηνῆς Ἀγαμέμνων ἕκαστος αὐτῶν ἢ Κρέων ἢ αὐτὸς Ἡρακλῆς εἰσιν, ἔξω δὲ Πῶλος ἢ Ἀριστόδημος, ἀποθέμενοι τὰ προσωπεῖα, γίγνονται.

The Aristodemus coupled by Lucian with Polus is the actor mentioned by Aeschines and Demosthenes; the latter specially notices that he and Theodorus had both often acted the Antigone of Sophocles (or. 19. § 246): Satyrus is the comic actor mentioned by the same orators (Aeschin. 2. § 156, Dem. or. 19. § 193). Thus we see how, in later Greek literature, Polus had become one of a small group of names typical of the best histrionic art of the classical age.

[1] On the sense in which a 'plastic' character is common to Greek Sculpture, Tragedy, and Oratory, cp. my *Attic Orators*, vol. 1. pp. xcviii—ciii.

[2] Dem. or. 18. § 262 μισθώσας αὐτὸν τοῖς βαρυστόνοις ἐπικαλουμένοις ἐκείνοις ὑποκριταῖς, Σιμύλῳ καὶ Σωκράτει, ἐτριταγωνίστεις.

§ 17. The story of Oedipus was one of a few subjects which the Greek dramatists never tired of handling. Some eight or nine tragedies, entitled *Oedipus*, are known by the names of their authors, and by nothing else[1]. Plato, the poet of the Old Comedy, wrote a *Laïus*, which was perhaps a parody of the Aeschylean play; and the Middle Comedy was indebted to Eubulus for an *Oedipus* from which a few verses are left—a travesty of the curse pronounced upon the unknown criminal[2]. Julius Caesar, like the younger Pitt, was a precocious dramatist, and Oedipus was his theme[3]. The self-blinded Oedipus was a part which Nero loved to act[4], and the last public recitation which he ever gave, we are told, was in this character. The Greek verse at which he stopped is on record: whose it was, we know not[5]. Of all the Greek versions, not one remains by which to gauge the excellence of Sophocles. But the literatures of other languages make some amends. Other plays on the subject.

Nothing can better illustrate the distinctive qualities of the Sophoclean Oedipus than to compare it with the treatment of the same theme by Seneca, Corneille, Dryden and Voltaire. So far as the last three are concerned, the comparison has a larger

[1] An *Οἰδίπους* by the Carcinus whom Aristophanes ridicules is quoted by Arist. *Rhet.* 5. 16. 11. Xenocles is said to have been victorious, with a series of plays including an *Οἰδίπους*, against Euripides, one of whose pieces on that occasion was the *Troades*, probably in 415 B.C. An *Οἰδίπους* is also ascribed to Achaeus (Nauck *Trag. fr.* p. 584), Theodectes (p. 623), and, more doubtfully, to Diogenes of Sinope (p. 627); also by Suidas to Philocles, and to each of two poets named Nicomachus (one of Athens, the other of the Troad).

[2] Meineke *Com. Frag.* pp. 231 (Plato), Eubulus (451). Of the latter's five verses, the last three are—*ὅστις δ' ἐπὶ δεῖπνον ἢ φίλον τιν' ἢ ξένον | καλέσας ἔπειτα συμβολὰς ἐπράξατο, | φυγὰς γένοιτο μηδὲν οἴκοθεν λαβών.* It seems quite possible, as has been suggested, that Eubulus was parodying verses from the *Oedipus* of Euripides.

[3] Sueton. *Iul. Caes.* 56 Feruntur et a puero et ab adulescentulo quaedam scripta, ut laudes Herculis, tragoedia Oedipus.

[4] Sueton. *Nero* 21 Tragoedias quoque cantavit personatus. Inter cetera cantavit Canacen parturientem, Orestem matricidam, Oedipodem excaecatum, Herculem insanum.

[5] *ib.* 46 Observatum etiam fuerat novissimam fabulam cantasse eum [Neronem] publice *Oedipum exsulem*, atque in hoc desisse versu, *οἰκτρῶς θανεῖν μ' ἄνωγε σύγγαμος πατήρ.* Dio Cassius (63. 28) also quotes the verse as one on which Nero's mind dwelt: *τὸ ἔπος ἐκεῖνο συνεχῶς ἐνενόει.*

value. The differences between the spirit of the best Greek Tragedy and that of modern drama are not easily expressed in formulas, but can be made clearer by a particular example. Perhaps the literature of drama hardly affords any example so apposite for this purpose as the story of Oedipus.

The *Oedipus* of Seneca.

§ 18. Seneca has followed, and sometimes paraphrased, Sophocles with sufficient fidelity to heighten the contrast between the original and the rhetorical transcript. For the comparative student of drama, however, the Roman piece is by no means devoid of instruction or of interest. Seneca's plot diverges from that of Sophocles in three main points. (i) Teiresias does not intuitively know the murderer of Laïus. When his aid is invoked by Oedipus, he has recourse to the arts of divination. Manto, the daughter of the blind seer, reports the signs to him, and he declares that neither voice of birds nor inspection of victims can reveal the name. Laïus himself must be called up from the shades. In a grove near Thebes, Teiresias performs the awful rites which evoke the dead; the ghastly shape of Laïus rises—

> Stetit per artus sanguine effuso horridus—

and denounces his son. This scene is related to Oedipus by Creon in a long and highly-wrought speech (530—658). Here, as in the earlier scene with Manto (303—402), copious use is made of detail from Roman augural lore, as well as of the Nekyia in the eleventh book of the *Odyssey*—suggesting a contrast with the lightness of touch which marks that passage of the Sophoclean *Antigone* (998—1011) where Teiresias describes the failure of his appeal to augury. There, the technical signs are briefly but vividly indicated; in Seneca, the erudition is heavy and obtrusive.

(ii) After the discovery of the parricide and the incest, and when Oedipus has now blinded himself, Iocasta meets and thus accosts him :—

> Quid te vocem?
> Natumne? dubitas? natus es, natum pudet.
> Invite, loquere, nate: quo avertis caput
> Vacuosque vultus?

Oed. Quis frui et tenebris vetat?
Quis reddit oculos? matris, heu, matris sonus.
Perdidimus operam. Congredi fas amplius
Haud est. Nefandos dividat vastum mare...

Iocasta presently kills herself on the stage. Here, at least, Seneca has the advantage of Euripides, whose Iocasta speaks the prologue of the *Phoenissae*, and coldly recites the horrors of her past life,—adding that Oedipus has been imprisoned by his sons, 'in order that his fate might be forgotten—for it needs much art to hide it'[1]. The Iocasta of Sophocles rushes from the scene, not to re-appear, at the moment when she finds Oedipus resolved to unbare that truth of which she herself is already certain, and leaves the terrible cry thrilling in our ears—

ἰού, ἰού, δύστηνε· τοῦτο γάρ σ' ἔχω
μόνον προσειπεῖν, ἄλλο δ' οὔποθ' ὕστερον.

In the truth and power of this touch, Sophocles is alone. Neither Seneca, nor any later dramatist, has managed this situation so as to express with a similar union of delicacy and strength the desperate anguish of a woman whom fate has condemned to unconscious crime.

(iii) Seneca had no 'Oedipus at Colonus' in view. He was free to disregard that part of the legend according to which Oedipus was expelled from Thebes by Eteocles and Polyneices, and can therefore close his play by making Oedipus go forth into voluntary exile:—

Mortifera mecum vitia terrarum extraho.
Violenta fata et horridus morbi tremor
Maciesque et atra pestis et tabidus dolor
Mecum ite, mecum: ducibus his uti libet.

§ 19. The closeness with which Seneca has studied Sophocles can be judged from several passages[2]. It is instructive to notice that, while Seneca has invented rhetorical ornament (as in the

Seneca's relation to Sophocles.

[1] Eur. *Phoen.* 64 *ἵν' ἀμνήμων τύχη | γένοιτο, πολλῶν δεομένη σοφισμάτων.*

[2] Such are, the scene in which Oedipus upbraids Creon (Sen. 678—708, cp. Soph. 532—630); the questioning of Iocasta by Oedipus (Sen. 773—783, cp. Soph. 740—755); the scene with the messenger from Corinth, and the final discovery (Sen. 783—881. Cp. Soph. 955—1185).

opening dialogue, 1—105, and the Nekyia, 530—568), he has not known how to vary the natural development of the action. He has compressed the incidents of Sophocles into the smallest compass; and hence, notwithstanding the rhetorical episodes, the whole play consists only of 1060 lines, and would not have occupied more than an hour and a half in representation. Seneca is thus a negative witness to the mastery shown by the artist who could construct such a drama as the *Oedipus Tyrannus* with such materials. The modern dramatists, as we shall see, teach the same lesson in a more positive form. Walter Scott's estimate of Seneca's *Oedipus* needs modification, but is just in the main. 'Though devoid of fancy and of genius,' he says, it 'displays the masculine eloquence and high moral sentiment of its author; and if it does not interest us in the scene of fiction, it often compels us to turn our thoughts inward, and to study our own hearts.' Seneca's fault, however, so far as the plot is concerned, seems less that he fails to interest, than that, by introducing the necromantic machinery, and by obliterating the finer moral traits of his Greek original, he has rendered the interest rather 'sensational' than properly dramatic[1].

The *Oedipe* of Corneille.

§ 20. The *Oedipe* of Corneille was produced at Paris in 1657. After an interval which followed the unfavourable reception of his *Pertharite* in 1653, it was with the *Oedipe* that Corneille returned to the theatre, at the instance of his patron, Nicolas Fouquet, to whom it is dedicated. It is immaterial for our purpose that this play is far from exhibiting Corneille at his best; nor need we here inquire what precise rank is to be assigned to it among his less successful works. For the student of Sophocles, it has the permanent interest of showing how the subject of the *Oedipus Tyrannus* was adapted to the modern stage by a typical artist of the French classical school. The severely simple theme of Sophocles, with its natural elements of pity and terror, is found too meagre by the modern dramatist. He cannot trust to that

[1] A small trait may be noticed as amusingly characteristic of the Roman poet of the Empire. The Laïus of Sophocles goes to Delphi *βαιός*—with only four attendants (752). Seneca makes Laïus *set out* with the proper retinue of a king;—but most of them lose their way. *Plures fefellit error ancipitis viae: Paucos fidelis curribus iunxit labor.*

alone ; he feels that he needs some further source of variety and relief. To supply this, he interweaves an underplot of secondary persons—'the happy episode of the loves of Theseus and Dircè.' Theseus is the king of Athens; Dircè is a daughter of the deceased Laïus.

The drama opens with a love-scene, in which Theseus is urging Dircè not to banish him from her presence at Thebes :—

> N'écoutez plus, madame, une pitié cruelle,
> Qui d'un fidèle amant vous feroit un rebelle...

To the end, the fortunes of this pair divide our attention with those of Oedipus and Iocasta. Corneille does not bring Teiresias on the scene ; but Nérine, 'lady of honour to Iocasta,' relates how the seer has called forth the shade of Laïus. The ghost does not (as with Seneca) denounce Oedipus, but declares that the woes of Thebes shall cease only 'when the blood of Laïus shall have done its duty.' The discovery is brought about nearly as in Sophocles, though the management of the process is inferior in a marked degree. The herdsman of Laïus—whom Corneille, like Dryden and Voltaire, names Phorbas, after Seneca's example—kills himself on the stage ; Iocasta, snatching the poniard from him, plunges it in her own breast. Oedipus blinds himself. No sooner have the gory drops flowed from his eyes, than the pest which is ravaging Thebes ceases : the message of the spirit is fulfilled :—'the blood of Laïus has done its duty.' Theseus and Dircè, we understand, are made happy.

The chief character, as drawn by Corneille, shows how an artificial stoicism can destroy tragic pathos. The Oedipus of Corneille is an idealised French king of the seventeenth century —one of those monarchs concerning whom Dircè says,

> Le peuple est trop heureux quand il meurt pour ses rois ;

he learns the worst with a lofty serenity ; and his first thought is to administer a stately rebuke to the persons whose misdirected forethought had saved him from perishing in infancy :—

> Voyez où m'a plongé votre fausse prudence.

Dircè admires his impassive fortitude :—

La surprenante horreur de cet accablement
Ne coûte à sa grande âme aucun égarement.

Contrast with this the life-like and terrible power of the delineation in Sophocles, from the moment when the cry of despair bursts from the lips of Oedipus (1182), to the end.

The *Oedipus* of Dryden.

§ 21. Twenty-two years after Corneille, Dryden essayed the same theme. His view was that his French predecessor had failed through not rendering the character of Oedipus more noble and attractive. On the other hand, he follows Corneille in the essential point of introducing an underplot. Dryden's Eurydicè answers to Corneille's Dircè, being, like her, the daughter of Laïus. Corneille's Theseus is replaced by Adrastus, king of Argos,—a personage less likely, in Dryden's opinion, to eclipse Oedipus. When the play opens, Oedipus is absent from Thebes, and engaged in war with Argos. Meanwhile plots are being laid against his throne by Creon—a hunch-backed villain who makes love to Eurydicè, and is rejected by her much as Shakspeare's Richard, Duke of Gloster—who has obviously suggested some traits—is repulsed by the Lady Ann. Presently Oedipus returns, bringing the captive Adrastus, whom he chivalrously sets free to woo Eurydicè. From this point, the piece follows the general lines of Sophocles, so far as the discovery is concerned. Oedipus is denounced, however, not by Teiresias, but, as in Seneca, by the ghost,—which Dryden, unlike Seneca, brings on the stage.

It is singular that Dryden should have committed the same mistake which he perceived so clearly in Corneille. Eurydicè and Adrastus are less tiresome than Dircè and Theseus, but their effect is the same. The underplot spoils the main plot. The tragic climax is the death of Eurydicè, who is stabbed by Creon. Creon and Adrastus next kill each other; then Iocasta slays herself and her children; and finally Oedipus throws himself from an upper window of the palace. 'Sophocles,' says Dryden, 'is admirable everywhere; and therefore we have followed him as close as we possibly could.' In a limited verbal sense, this is true. There are several scenes, or parts of scenes, in

which Dryden has almost transcribed Sophocles[1]. But the difference of general result is complete. The *Oedipus* of Sophocles does perfectly that which Tragedy, according to Aristotle, ought to do. It effects, by pity and terror, the 'purgation' of such feelings; that is, it separates them from the alloy of mean accident, and exercises them, in their pure essence, on great objects —here, on the primary instincts of natural affection. In relation to pity and terror, Tragedy should be as the purgatorial fire,—

> exemit labem, purumque reliquit
> Aetherium sensum atque aurai simplicis ignem.

Now, Dryden's play first divides our sympathy between the fate of Eurydicè and that of Oedipus; next, it involves it with feelings of a different order,—loathing for the villainy of Creon, and disgust at the wholesale butchery of the end. Instead of 'purging' pity and terror, it stupefies them; and the contrast is the more instructive because the textual debt of Dryden to Sophocles has been so large.

It is right to add that, while the best parts of the play—the first and third acts—are wholly Dryden's, in the rest he was assisted by an inferior hand[2]. And, among the places where Dryden's genius flashes through, it is interesting to remark one in which he has invented a really Greek touch,—not in the manner of Sophocles, certainly, yet such as might occur in Euripides. Oedipus is pronouncing the curse on the unknown murderer:—

> But for the murderer's self, unfound by man,
> Find him, ye powers celestial and infernal!
> And the same fate, or worse than Laïus met,
> Let be his lot: his children be accurst;
> His wife and kindred, all of his, be cursed!
> *Both Priests.* Confirm it, heaven!

[1] As in the scene with the suppliants (Act I. Sc. i.); that between Oedipus and Iocasta (Act III. Sc. i.); and that between Oedipus and Aegeon (the messenger from Corinth, Act IV. Sc. i.).

[2] 'What Sophocles could undertake alone, Our poets found a work for more than one' (Epilogue). Lee must be held accountable for the worst rant of Acts IV. and V.; but we are not concerned here with the details of execution, either in its merits or in its defects.

Enter Jocasta, *attended by Women.*

Joc. At your devotions? Heaven succeed your wishes;
And bring the effect of these your pious prayers
On you, and me, and all.
Pr. Avert this omen, heaven!
Oedip. O fatal sound! unfortunate Jocasta!
What hast thou said? an ill hour hast thou chosen
For these foreboding words! why, we were cursing!
Joc. Then may that curse fall only where you laid it.
Oedip. Speak no more!
For all thou say'st is ominous: we were cursing;
And that dire imprecation hast thou fasten'd
On Thebes, and thee, and me, and all of us.

The *Oedipe* of Voltaire.

§ 22. More than either Dryden or Corneille, Voltaire has treated this subject in the spirit of the antique. His *Oedipe* was composed when he was only nineteen. It was produced in 1718 (when he was twenty-four), and played forty-six times consecutively—a proof, for those days, of marked success. In 1729, the piece having kept its place on the stage meanwhile, a new edition was published. It is not merely a remarkable work for so young a man; its intrinsic merit, notwithstanding obvious defects, is, I venture to think, much greater than has usually been recognised. The distinctive 'note' of the modern versions —the underplot—is there, no doubt; but, unlike Corneille and Dryden, Voltaire has not allowed it to overshadow the main action.

The hero Philoctetes revisits Thebes, after a long absence, to find Oedipus reigning in the seat of Laïus. The Thebans are vexed by pestilence, and are fain to find a victim for the angry god; Philoctetes was known to have been the foe of the late king, and is now accused of his murder. Iocasta had been betrothed to Philoctetes in youth, and loves him still. She urges him to fly, but he resolves to remain and confront the false charge. At this moment, the seer Teiresias denounces Oedipus as the criminal. Philoctetes generously protests his belief in the king's innocence; and from this point (the end of the third Act) appears no more.

Thenceforth, the plot is mainly that of Sophocles. The first scene of the fourth Act, in which Iocasta and Oedipus inform each other of the past, is modelled on *Oed. Tyr.* 698—862, with some characteristic differences. Thus, in Sophocles, the first doubt of Oedipus as to his parentage springs from a taunt uttered at a feast (779). Here is Voltaire's substitute for that incident (the scene, of course, being Corinth):—

Un jour, ce jour affreux, présent à ma pensée,
Jette encor la terreur dans mon âme glacée;
Pour la première fois, par un don solennel,
Mes mains, jeunes encore, enrichissaient l'autel:
Du temple tout-à-coup les combles s'entr'ouvrirent;
De traits affreux de sang les marbres se couvrirent;
De l'autel, ébranlé par de longs tremblemens,
Une invisible main repoussait mes présens;
Et les vents, au milieu de la foudre éclatante,
Portèrent jusqu'à moi cette voix effrayante:
"Ne viens plus des lieux saints souiller la pureté;
"Du nombre des vivans les dieux t'ont rejeté;
"Ils ne reçoivent point tes offrandes impies;
"Va porter tes présens aux autels des Furies;
"Conjure leurs serpens prêts à te déchirer;
"Va, ce sont là les dieux que tu dois implorer."

This is powerful in its way. But where Voltaire has introduced a prodigy—the supernatural voice heard amid lightnings—Sophocles was content to draw from common life, and to mark how a random word could sink into the mind with an effect as terrible as that of any portent. Voltaire has managed the final situation on Corneille's plan, but with infinitely better effect. The High Priest announces that Oedipus has blinded himself, thereby appeasing the gods; and the play closes with the death of Iocasta:

IOCASTE.

O mon fils! hélas! dirai-je mon époux?
O des noms les plus chers assemblage effroyable!
Il est donc mort?

LE GRAND PRÊTRE.

Il vit, et le sort qui l'accable
Des morts et des vivans semble le séparer[1];
Il s'est privé du jour avant que d'expirer.
Je l'ai vu dans ses yeux enfoncer cette épée,
Qui du sang de son père avait été trempée;
Il a rempli son sort, et ce moment fatal
Du salut des Thébains est le premier signal.
Tel est l'ordre du ciel, dont la fureur se lasse;
Comme il veut, aux mortels il fait justice ou grâce;
Ses traits sont épuisés sur ce malheureux fils:
Vivez, il vous pardonne.

IOCASTE.

Et moi je me punis. (*Elle se frappe.*)
Par un pouvoir affreux réservée à l'inceste,
La mort est le seul bien, le seul dieu qui me reste.
Laïus, reçois mon sang, je te suis chez les morts:
J'ai vécu vertueuse, et je meurs sans remords.

LE CHOEUR.

O malheureuse reine! ô destin que j'abhorre!

IOCASTE.

Ne plaignez que mon fils, puisqu'il respire encore.
Prêtres, et vous Thébains qui fûtes mes sujets,
Honorez mon bûcher, et songez à jamais
Qu'au milieu des horreurs du destin qui m'opprime
J'ai fait rougir les dieux qui m'ont forcée au crime.

Voltaire's criticisms.

§ 23. Voltaire was conscious of the objections to his own episode of Philoctetes; no one, indeed, could have criticised it with more wit or force. 'Philoctetes seems to have visited Thebes only for the purpose of being accused': not a word is said of him after the third Act, and the catastrophe is absolutely

[1] Voltaire borrowed this verse from Corneille,—'parce qu'ayant précisément la même chose à dire,...il m'était impossible de l'exprimer mieux'; and Corneille was himself translating Seneca's '*nec vivis mixtus, nec sepultis.*' Voltaire was perhaps unconscious that the ground which he assigns here was exactly that on which the repetition of passages in the Greek orators was defended—viz. that τὸ καλῶς εἰπεῖν ἅπαξ περιγίγνεται, δὶς δὲ οὐκ ἐνδέχεται (Theon, προγυμνάσματα 1: see my *Attic Orators*, vol. 1. p. lxxii).

independent of him. In a letter to the Jesuit Porée, with whom he had read the classics, Voltaire apologises for Philoctetes by saying that the Parisian actors would not hear of an *Oedipus* with no love in it; 'I spoiled my piece,' he says, 'to please them.'

But it is certain, from what he says more than once elsewhere, that he regarded *some* underplot as a necessity. His remarks on this point are worth noting, because they touch an essential difference between the old Greek view of drama and that which has prevailed on our stage. 'The subject (Oedipus) did not, in itself, furnish me with matter for the first three Acts; indeed, it scarcely gave me enough for the last two. Those who know the theatre—that is, who are as much alive to the difficulties as to the defects of composition—will agree with what I say.' 'In strictness, the play of Oedipus ought to end with the first Act.' Oedipus is one of those ancient subjects 'which afford only one scene each, or two at most—not an entire tragedy.' In short, to demand a modern drama on the *simple* story of Oedipus was like setting one to make bricks without straw. Corneille found himself constrained to add the episode of Theseus and Dircè; Dryden introduced Adrastus and Eurydicè[1].

[1] 'All we could gather out of Corneille,' says Dryden, 'was that an episode must be, but not his way.' Dryden seems to have felt, however, that it was demanded rather by convention than by artistic necessity. The following passage is interesting as an indication that his instinct was better than his practice:—'The Athenian theatre (whether more perfect than ours, is not now disputed), had a perfection differing from ours. You see there in every act a single scene, (or two at most), which manage the business of the play; and after that succeeds the chorus, which commonly takes up more time in singing, than there has been employed in speaking. The principal person appears almost constantly through the play; but the inferior parts seldom above once in the whole tragedy. The conduct of our stage is much more difficult, where we are obliged never to lose any considerable character, which we have once presented.' [Voltaire's Philoctetes broke this rule.] 'Custom likewise has obtained, that we must form an underplot of second persons, which must be depending on the first; and their bye-walks must be like those in a labyrinth, which all of them lead into the great parterre; or like so many several lodging chambers, which have their outlets into the same gallery. Perhaps, after all, if we could think so, the ancient method, as it is the easiest, is also the most natural and the best. For variety, as it is managed, is too often subject to breed distraction; and while we would please too many ways, for want of art in the conduct, we please in none.' (*Preface to Oedipus.*)

Essential difference between Sophocles and the moderns.

§ 24. Now, why could Sophocles dispense with any such addition, and yet produce a drama incomparably more powerful? The masterly art of Sophocles in the structure and development of the plot has already been examined, and is properly the first attribute of his work which claims attention. But this is not the only, or the principal, source to which the *Oedipus Tyrannus* owes its greatness; the deeper cause is, that Sophocles, in the spirit of Greek Tragedy, has known how to make the story of Oedipus an ideal study of character and passion. Corneille, Dryden, Voltaire—each in his own way—were thinking, 'How am I to keep the audience amused? Will they not find this horrible story of Oedipus rather too painful and monotonous? Will they not desire something lighter and pleasanter—some love-making, for instance, or some intrigue?' 'What an insipid part would Iocasta have played,' exclaims Voltaire, 'had she not retained at least the memory of a lawful attachment, and trembled for the existence of a man whom she had once loved!' There is the secret frankly told.

Sophocles, on the other hand, *concentrates* the attention of the audience on the destiny of Oedipus and Iocasta. The spectators are enchained by the feelings which this destiny moves at each step in its course. They are made to see into the depths of two human souls. It is no more possible for them to crave minor distractions than it would be for our eyes or thoughts to wander, if we were watching, without the power of arresting, a man who was moving blindfold towards a precipice. The interest by which Sophocles holds us is continuous and intense; but it is not monotonous, because alternations of fear lead up to the worst; the exciting causes of pity and terror are not unworthy or merely repulsive, for the spectacle offered is that of a noble and innocent nature, a victim to unknown and terrible forces which must be counted among the permanent conditions of life, since the best of mankind can never be sure of escaping them. When the worst has befallen, *then* Sophocles knows how to relieve the strain; but it is a relief of another order from that which Corneille affords by the prospect of Theseus being made happy with Dircè. It is drawn from the natural sources of the tragedy itself; the blind king hears the voices of his children.

§ 25. A comparison may fitly close with a glance at two points in which the modern dramas illustrate Sophocles, and which have more than the meaning of details. Dryden has represented Oedipus and Iocasta as haunted, from the first, by a mysterious instinct of their true relationship. Thus she says to him:— References to a prophetic instinct.

> When you chid, methought
> A mother's love start[1] up in your defence,
> And bade me not be angry. Be not you;
> For I love Laïus still, as wives should love,
> But you more tenderly, as part of me[2].

Voltaire has the same thought (Act II. Sc. ii.), where Iocasta is speaking of her marriage with Oedipus:

> je sentis dans mon âme étonnée
> Des transports inconnus que je ne conçus pas:
> *Avec horreur enfin je me vis dans ses bras.*

There is a similar touch in Corneille. Oedipus is watching Dircè—whom he believes to be his step-daughter, but who is in fact his sister—with her lover Theseus (Act III. Sc. iv.):

> Je ne sais quelle horreur me trouble à leur aspect;
> Ma raison la repousse, et ne m'en peut défendre.

Such blind warnings of nature are indeed fitted to make the spectator shudder; but they increase the difficulty of explaining why the truth was not divined sooner; and they also tend to lessen the shock of the discovery. In other words, they may be poetical,—they may be even, in the abstract, tragic,—but they are not, for this situation, dramatic; and it is due to the art of Sophocles to observe that he has nowhere admitted any hint of this kind.

§ 26. Next, it should be noticed that no one of the later dramatists has been able to avoid leaving a certain element of improbability in the story. We saw above that Aristotle alludes to the presence of such an element, not in the plot itself, but in the The improbable element—how managed by the moderns.

[1] ='started,' as again in this scene: 'Nature herself start back when thou wert born.'

[2] Act I. Sc. i.: cp. what Oedipus says in Act II. Sc. i.

supposed antecedents. It consists in the presumed ignorance of Oedipus and Iocasta regarding facts with which they ought to have been familiar. Sophocles tacitly accepts this condition, and, by doing so, minimizes its prominence; so much so, that it may be doubted whether many readers or spectators of the *Oedipus Tyrannus* would think of it, if their attention had not been drawn to it previously. Seneca has not attempted to improve on that example. But the moderns have sought various ways of evading a critical censure which they foresaw; and it is instructive to consider the result. The Oedipus of Corneille knows that Laïus was said to have been killed by robbers; he also knows the place and the date. Further, he distinctly remembers that, at the same place and at the same date, he himself had slain three wayfarers. Strange to say, however, it never occurs to him that these wayfarers could possibly have been Laïus and his attendants. He mildly suggests to Iocasta that they may have been *the robbers* (Act I. Sc. i.); though, as appears from the circumstances which he himself afterwards relates (Act IV. Sc. iv.), he had not the slightest ground for such a supposition. This device cannot be deemed an improvement on Sophocles. Dryden's expedient is simpler:—

> Tell me, Thebans,
> How Laïus fell; for a confused report
> Pass'd through my ears, when first I took the crown;
> *But full of hurry, like a morning dream,*
> *It vanish'd in the business of the day.*

That only serves to show us that the dramatist has an uneasy conscience. Voltaire's method is subtler. Oedipus thus excuses himself for having to question Iocasta concerning the death of Laïus:—

> Madame, jusqu'ici, respectant vos douleurs,
> Je n'ai point rappelé le sujet de vos pleurs;
> Et de vos seuls périls chaque jour alarmée
> Mon âme à d'autres soins semblait être fermée.

But, as the author admits, the king ought not to have been so long deterred, by the fear of displeasing his wife, from informing himself as to the death of his predecessor: 'this is to have

too much discretion and too little curiosity.' Sophocles, according to Voltaire, ought to have suggested some explanation of the circumstance that Oedipus, on hearing how Laïus perished, does not at once recollect his own adventure in the narrow pass. The French poet seeks to explain it by hinting at a miraculous suspension of memory in Oedipus:—

> Et je ne conçois pas par quel enchantement
> J'oubliais jusqu'ici ce grand événement;
> La main des dieux sur moi si long-temps suspendue
> Semble ôter le bandeau qu'ils mettaient sur ma vue.

But this touch, though bold and not unhappy, must be classed with the transparent artifices of the stage. The true answer to the criticisms on this score which Voltaire directs against Sophocles, Corneille, and himself is contained in a remark of his own, that a certain amount of improbability is inherent in the story of Oedipus[1]. If that improbability is excluded at one point, it will appear at another. This being so, it is not difficult to choose between the frank treatment of the material by Sophocles, and the ingenious but ineffectual compromises of later art.

Revivals of Greek plays.

§ 27. The recent revivals of Greek plays have had their great reward in proving how powerfully the best Greek Tragedy can appeal to modern audiences. Those who are furthest from being surprised by the result will be among the first to allow that the demonstration was needed. The tendency of modern study had been too much to fix attention on external contrasts between the old Greek theatre and our own. Nor was an adequate corrective of this tendency supplied by the manner in which the plays have usually been studied; a manner more favourable to a minute appreciation of the text than to apprehension of the play as a work of art. The form had been understood better than the spirit. A vague feeling might sometimes be perceived that the effectiveness of the old Greek dramas, *as such*, had depended essentially on the manners and beliefs of the people for whom

[1] In the fifth letter to M. de Genonville:—'Il est vrai qu'il y a des sujets de tragédie où l'on est tellement gêné par la bizarrerie des événemens, qu'il est presqu'impossible de réduire l'exposition de sa pièce à ce point de sagesse et de vraisemblance. Je crois, pour mon bonheur, que le sujet d'Œdipe est de ce genre.'

they were written, and that a successful Sophocles presupposed a Periclean Athens. Some wonderment appeared to greet the discovery that a masterpiece of Aeschylus, when acted, could move the men and women of to-day. Now that this truth has been so profoundly impressed on the most cultivated audiences which England or America could furnish,—in Germany and France it had been less unfamiliar,—it is not too much to say that a new life has been breathed into the modern study of the Greek drama.

The *Oedipus Tyrannus* —a crucial experiment.

§ 28. Recent representations of the *Oedipus Tyrannus* have a peculiar significance, which claims notice here. The incestuous relationship—the entrance of Oedipus with bleeding eyes—these are incidents than which none could be imagined more fitted to revolt a modern audience. Neither Corneille nor Voltaire had the courage to bring the self-blinded king on the stage; his deed is related by others. Voltaire, indeed, suggested[1] that the spectacle might be rendered supportable by a skilful disposition of lights,—Oedipus, with his gore-stained face, being kept in the dim back-ground, and his passion being expressed by action rather than declamation, while the scene should resound with the cries of Iocasta and the laments of the Thebans. Dryden dared what the others declined; but his play was soon pronounced impossible for the theatre. Scott quotes a contemporary witness to the effect that, when Dryden's *Oedipus* was revived about the year 1790, 'the audience were unable to support it to an end; the boxes being all emptied before the third act was concluded.'

The result at Harvard.

§ 29. In May, 1881, after seven months of preparation, the *Oedipus Tyrannus* was acted in the original Greek by members of Harvard University. Archaeology, scholarship, and art had conspired to make the presentation perfect in every detail; and the admirable record of the performance which has been published has a permanent value for every student of Sophocles[2]. Refer-

[1] In one of his notes on Corneille's Preface to the *Oedipe* (Oeuvres de Corneille, vol. VII. p. 262, ed. 1817).

[2] *An Account of the Harvard Greek Play. By Henry Norman.* Boston: James R. Osgood and Co., 1882. The account is illustrated by 15 photographs of characters and groups, and is dedicated by the Author (who acted the part of Creon) to Professor J. W. White. See Appendix, p. 201.

ences to it will be found in the following commentary. But it is the impression which the whole work made on the spectators of which we would speak here. Nothing of the original was altered or omitted; and at the last Oedipus was brought on the scene, 'his pale face marred with bloody stains.' The performances were seen by about six thousand persons,—the Harvard theatre holding about a thousand at a time. As an English version was provided for those who needed it, it cannot be said that the language veiled what might else have offended. From first to last, these great audiences, thoroughly representative of the most cultivated and critical judgment, were held spell-bound. 'The ethical situation was so overwhelming, that they listened with bated breath, and separated in silence.' 'The play is over. There is a moment's silence, and then the theatre rings with applause. It seems inappropriate, however, and ceases almost as suddenly as it began. The play has left such a solemn impression that the usual customs seem unfitting, and the audience disperses quietly[1].' There is the nineteenth century's practical interpretation of Aristotle. This is Tragedy, 'effecting, by means of pity and terror, the *purgation* of such feelings.'

Oedipe Roi at the Théâtre Français.

§ 30. A few months later in the same year (1881), the *Oedipus Tyrannus* was revived in a fairly close French translation at the Théâtre Français. When the version of Jules Lacroix was played there in 1858, the part of Oedipus was filled by Geoffroy; but on this occasion an artist was available whose powers were even more congenial. Probably no actor of modern times has excelled M. Mounet-Sully in the union of all the qualities required for a living impersonation of the Sophoclean Oedipus in the entire series of moods and range of passions which the part comprises; as the great king, at once mighty and tender; the earnest and zealous champion of the State in the search for hidden guilt; the proud man startled by a charge which he indignantly repels, and embittered by the supposed treason of a friend; tortured by slowly increasing fears, alternating with moments of reassurance; stung to frenzy by the proof of his unspeakable wretchedness; subdued to a

[1] *Account of the Harvard Greek Play*, pp. 36, 103.

calmer despair; finally softened by the meeting with his young daughters. The scene between Oedipus and Iocasta (vv. 700—862) should be especially noticed as one in which the genius of Sophocles received the fullest justice from that of M. Mounet-Sully. In the words of a critic who has finely described the performance[1]:—

'Every trait of the tragedian's countenance is now a witness to the inward dread, always increasing upon him, as he relates his own adventure, and questions her for more minute details of the death of Laius. His voice sometimes sinks to a trembling gasp of apprehension, as the identity of the two events becomes more and more evident. He seems to be battling with fate.'

With a modern audience, the moment at which the self-blinded Oedipus comes forth is that which tests the power of the ancient dramatist; if, at that sight, repugnance overpowers compassion, the spell has been imperfect; if all other feelings are absorbed in the profound pathos of the situation, then Sophocles has triumphed. We have seen the issue of the ordeal in the case of the representation at Harvard. On the Paris stage, the traditions of the French classical drama (represented on this point by Corneille and Voltaire) were apt to make the test peculiarly severe. It is the more significant that the moment is thus described in the excellent account which we have cited above :—

'Oedipus enters, and in the aspect of the man, his whole history is told. It is not the adjunct of the bleeding eyes which now most deeply stirs the spectators. It is the intensity of woe which is revealed in every movement of the altered features and of the tottering figure whose bearing had been so majestic, and the tone of the voice,—hoarse, yet articulate. The inward struggle is recognised in its necessary outward signs. The strain on the audience might now become too great but for the relief of tenderness which almost immediately succeeds in the parting of Oedipus from his children. Often as pathetic farewells of a similar kind have been presented on the stage, seldom has any made an appeal so forcible.'

[1] *Saturday Review*, Nov. 19, 1881.

In the presence of such testimonies, it can no longer be deemed that the Tragedy of ancient Greece has lost its virtue for the modern world. And, speaking merely as a student of Sophocles, I can bear witness that the representation of the *Ajax* at Cambridge (1882) was to me a new revelation of meaning and power. Of that performance, remarkable in so many aspects, I hope to say something in a later part of this edition. Here it must suffice to record a conviction that such revivals, apart from their literary and artistic interest, have also an educational value of the very highest order. Conclusion.

MANUSCRIPTS, EDITIONS AND COMMENTARIES.

MSS. used. § 1. The manuscripts of the *Oedipus Tyrannus* which have been chiefly used in this edition are the following[1].

In the Biblioteca Mediceo-Laurenziana, Florence.

L, cod. XXXII. 9, commonly known as the Laurentian MS., first half of 11th century.

In the Bibliothèque Nationale, Paris.

A, cod. 2712, 13th century.
B, cod. 2787, ascribed to the 15th cent. (Catal. II. 553).
E, cod. 2884, ascribed to the 13th cent. (? *ib.* II. 565).
T, cod. 2711, 15th cent.

In the Biblioteca Marciana, Venice.

V, cod. 468, late 13th century or early 14th.
V^2, cod. 616, probably of the 14th cent.
V^3, cod. 467, 14th cent.
V^4, cod. 472, 14th cent.

In the Bodleian Library, Oxford.

Cod. Laud. Misc. 99 (now Auct. F. 3. 25), late 14th century.
Cod. Laud. 54, early 15th cent.
Cod. Barocc. 66, 15th cent.

In the Library of Trinity College, Cambridge.

Cod. R. 3. 31, mainly of the late 14th century, in parts perhaps of the early 15th.

These MSS. I have myself collated.

The following are known to me in some cases by slighter personal

[1] There is no doubt that L belongs to the first half of the 11th century, and none (I believe) that A is of the 13th. These are the two most important dates. In the case of several minor MSS., the tendency has probably been to regard them as somewhat older than they really are. The dates indicated above for such MSS. are given on the best authority that I could find, but I do not pretend to vouch for their precision. This is, in fact, of comparatively small moment, so long as we know the general limits of age. Excluding L and A, we may say broadly that almost all other known MSS. of Sophocles belong to the period 1300—1600 A.D.

inspection, but more largely from previous collations, especially from those of Prof. L. Campbell (2nd ed., 1879):—Pal. = Palat. 40, Heidelberg: Vat. a = cod. 40 in the Vatican, 13th cent. (ascribed by some to the 12th): Vat. b, cod. Urbin. 141, *ib.*, 14th cent.: Vat. c, cod. Urbin. 140, *ib.*, 14th cent.: M, cod. G. 43 sup., in the Biblioteca Ambrosiana, Milan, 13th or early 14th cent.: M^2, cod. L. 39 sup., *ib.*, early 14th cent.: L^2, cod. 31. 10 (14th cent.) in the Bibliot. Med.-Lor., Florence; Γ, cod. Abbat. 152, late 13th, *ib.*: Δ, cod. Abbat. 41, 14th cent., *ib.*: Ricc. cod. 34, in the Biblioteca Riccardiana, Florence, sometimes ascribed to the 14th cent., but really of the 16th (see P. N. Papageorgius, 'cod. Laurent. von Soph.,' etc., p. 406, Leipzig, Teubner, 1883).

In making a first selection of MSS. to be collated, I was guided chiefly by what I already knew of their character and of their relations to each other, as these might be inferred from the previous reports; and this list was afterwards modified by such light as I gradually gained from my own experience. L stands first and alone. A is perhaps next—though at a long interval—in general value. The selection of 14th and 15th century MSS. could have been enlarged; but, so far as I can judge, the list which has been given is fairly representative. In the present state of our knowledge, even after all that has been done in recent years, it would, I think, be generally allowed that the greatest reserve must still be exercised in regard to any theory of the connections existing, whether by descent or by contamination, between our MSS. of Sophocles. We have not here to do with well-marked families, in the sense in which this can be said of the manuscript authorities for some other ancient texts; the data are often exceedingly complex, and such that the facts could be equally well explained by any one of two, or sometimes more, different suppositions. This is a subject with which I hope to deal more fully on a future occasion; even a slight treatment of it would carry me far beyond the limits which must be kept here. Meanwhile, it may be useful to give a few notes regarding some of the MSS. mentioned above, and to add some general remarks.

The Laurentian MS.

§ 2. L, no. XXXII. 9 in the Laurentian Library at Florence, is a vellum MS., written in the first half of the eleventh century. It forms a volume measuring $12\frac{1}{4}$ by $8\frac{1}{2}$ inches, and containing 264 leaves (= 528 pages), of which Sophocles fills 118 leaves (= 236 pp.). It contains the seven plays of Sophocles, the seven plays of Aeschylus (with a few defects), and the *Argonautica* of Apollonius Rhodius. Marginal and interlinear scholia accompany the texts.

Since the first edition of this volume appeared, an autotype fac-

simile of the text of Sophocles in L has been published by the London Society for the Promotion of Hellenic Studies (1885). In an Introduction issued with the facsimile, the palaeographical character of the MS. has been described by Mr E. M. Thompson, Keeper of Manuscripts and Egerton Librarian in the British Museum. The MS. was produced in a regular workshop or scriptorium at Byzantium.

The first hand.

The scribe wrote a clear and flexible hand; the characters are minuscule, in that more cursive style which distinguishes other classical MSS. of the same period from the biblical and liturgical. As the form of the ruling shows, the scribe prepared the MS. to receive scholia; but his own work was confined to writing the text. The scholia were copied into the MS. by another person, under whose supervision the scribe appears to have worked.

The first corrector.

This person is usually designated as the 'diorthotes,' because he was the first corrector; or as 'S,' because he wrote the scholia. In some cases he himself corrected the errors of the first hand; in some others, where the first hand has corrected itself, this was probably done under his guidance; and he usually reserved to himself the part of supplying in the margin any verse which the first hand had omitted. In writing the scholia, the corrector used a mixture of minuscule and uncial ('half-uncial'): but, in correcting or supplementing the text, he often used a more minuscule style, as if for the sake of greater uniformity with the first hand. Hence there is sometimes a doubt between the two hands, though, as a rule, they are easily distinguished.

Later correctors of L.

In the 12th and 13th centuries, at least three different hands added some notes. Hands of the 14th, 15th, or 16th century have been recognised in some other notes, both marginal and superscript. These later hands can usually be distinguished from that of the first corrector (the 'diorthotes,' or S), but very often cannot be certainly distinguished from each other. The attempt to do so is of the less moment since the additions which they made are seldom of any value. For much else that is of palaeographical interest in regard to L, readers may be referred to Mr Thompson's Introduction: the facts noticed here are those which primarily concern a student of Sophocles.

Unique value of L.

§ 3. L is not only the oldest, but also immeasurably the best, MS. of Sophocles which we possess. In 1847 Cobet expressed the opinion that L is the source from which all our other MSS. are ultimately derived. This view has been supported by Dindorf in the preface to his 3rd edition (Oxon. 1860), and by Moriz Seyffert in the preface to his *Philoctetes* (1867). The contrary view—that some of our MSS. come from a source independent of L—has also found able supporters,

among whom have been Anton Seyffert (*Quaestiones criticae de Codicibus recte aestimandis*, Halle, 1863); Prof. N. Wecklein (*Ars Sophoclis emendandi*, pp. 2 ff., 1869), and Prof. L. Campbell (*Sophocles*, vol. I. pp. xxiv ff., 1879). I learn, however, that Prof. Wecklein has since become disposed to retract his opinion. In the second part of the Introduction to the Facsimile of L (pp. 15 ff.), I have shortly stated some of the objections to regarding L as the unique source. Two of them are furnished by this play: viz. (i) verse 800, omitted in the text of L, and inserted in the margin by a hand certainly later than several of the MSS. which have the verse in the text: (ii) the words πονεῖν ἢ τοῖς θεοῖς written at v. 896 in the text of L,—these being corrupted from a gloss, παντηγυρίζειν τοῖς θεοῖς, which exists in full in the Trinity MS., and elsewhere[1]. The chief argument for L being the unique source is briefly this, that, though other MSS. sometimes correct L on small points, no one of them supplies any correction which was clearly beyond the reach of a fairly intelligent scribe or grammarian. The question is one which does not seem to admit of demonstrative proof either way: we must be content with the probabilities, which will be differently estimated by different minds. Apart, however, from this obscure question, all scholars can agree in recognising the paramount importance of L as the basis of our text. The sense of L's incomparable value is one which steadily grows upon the student as he proceeds with the labour of textual criticism. Wecklein's words are not too strong, when properly understood: 'A critic will hardly go wrong if he treats every letter, every stroke in L as worthy of particular attention, while he regards the readings of other MSS. rather in the light of conjectures,'—that is, where these MSS. diverge from L otherwise than by correcting its trivial errors. Instances in which they correct L may be seen in this play at vv. 43, 182, 221, 296, 332, 347, 657, 730, 967, 1260, 1387, 1474, etc. But, notwithstanding all such small corrections, it remains true that, with L safe, the loss of our other MSS. would have been a comparatively light misfortune. As instances in which a true reading has been preserved in a citation of Sophocles by an ancient author, but neither in L nor in any other MS., we may notice vv. 466, 528, 1170.

§ 4. Of the other Florentine MSS., L^2 cod. XXXI. 10 (14th cent.) contains all the seven plays, while Γ (cod. Abbat. 152), of the late 13th cent., has only *Ai.*, *El.*, *O. T.*, *Phil.*; and Δ (cod. Abbat. 41), of the 14th cent., only *Ai.*, *El.*, *O. T.* Other MSS.

[1] A valuable discussion of this point is given by Prof. Campbell, vol. I. pp. xxv—xli.

A, no. 2712 in the National Library of Paris, is a parchment of the 13th century[1]. It is a volume of 324 pages, each about 11½ inches by 9 in size, and contains (1) Eur. *Hec.*, *Or.*, *Phoen.*, *Androm.*, *Med.*, *Hipp.*: (2) p. 117—214, the seven plays of Soph.: (3) Ar. *Plut.*, *Nub.*, *Ran.*, *Eq.*, *Av.*, *Acharn.*, *Eccl.* (imperfect). The text of each page is in three columns; the writing goes continuously from left to right along all three, so that, *e.g.*, vv. 1, 2, 3 of a play are respectively the first lines of columns 1, 2, 3, and v. 4 is the second line of col. 1. The contractions are naturally very numerous, since the average breadth of each column (*i.e.* of each verse) is only about 2 inches; but they are regular, and the MS. is not difficult to read.

B, no. 2787, in the same Library, written on thick paper, contains (1) Aesch. *P. V.*, *Theb.*, *Pers.*: (2) Soph. *O. T.*, *Trach.*, *Phil.*, *O. C.* Codex E, no. 2884, written on paper, contains (1) the same three plays of Aesch., (2) Soph. *Ai.*, *El.*, *O. T.*, (3) Theocr. *Idyll.* 1—14. Both these MSS. have short interlinear notes and scholia. In E the writing is not good, and the rather frequent omissions show the scribe to have been somewhat careless. Though the Catalogue assigns E to the 13th cent., the highest date due to it seems to be the middle or late 14th. T, no. 2711, on thick paper, a MS. of the 15th cent., exhibits the seven plays of Sophocles in the recension of Demetrius Triclinius, the grammarian of the 14th cent. The single-column pages, measuring about 11½ by 7½, contain copious marginal scholia, which are mainly Triclinian. The general features of the Triclinian recension are well-known. He occasionally gives, or suggests, improved readings, but his ignorance of classical metre was equalled by his rashness, and especially in the lyrics he has often made havoc.

Of the Venetian MSS., V, no. 468, a paper folio of the late 13th or early 14th cent., contains (1) Oppian; (2) Aesch. *P. V.*, *Theb.*, *Pers.*, *Agam.* (imperfect): (3) Soph., the 7 plays (but *Trach.* only to 18, *O. C.* only from 1338). V^2, no. 616, a parchment in small folio, probably of the 14th cent., contains (1) Soph., the 7 plays: (2) Aesch., 5 plays (*Cho.* and *Suppl.* wanting). V^3, no. 467, a paper 8vo. of the 14th cent., has the 7 plays of Sophocles. V^4, no. 472, a paper 8vo. of the 14th cent., has (1) Ar. *Plut.*, *Nub.*, *Ran.*; (2) Soph. *Ai.*, *El.*, *Ant.* (imperfect), *O. T.*, with marginal scholia.

Of the Bodleian MSS., Laud. Misc. 99 (Auct. F. 3. 25), late 14th cent., contains Soph. *O. T.*, *El.*, *Ai.*: Laud. 54 (early 15th cent.) the same three: Barocc. 66, 15th cent., the same three, with Eur. *Phoen.*

[1] It contains the entry, 'Codex optimae notae. Codex Memmianus. Anno D. 1731 Feb. 16 Die.' In 1740 it had not yet been collated (Catal. II. 542).

The MS. of Trin. Coll. Camb. (late 14th—early 15th) has *El.*, *Ai.*, *O. T.*

§ 5. In relation to a text, the report of manuscript readings may be valuable in either, or both, of two senses, the palaeographical and the critical. For example, in *O. T.* 15 L reads προσήιμεθα, and in 17 στένοντες. These facts have a palaeographical interest, as indicating the kind of mistakes that may be expected in MSS. of this age and class. But they are of no critical interest, since neither προσῆμεθα nor στένοντες is a possible variant: they in no way affect the certainty that we must read προσήμεθα and σθένοντες. In a discussion on the characteristics and tendencies of a particular MS., such facts have a proper (and it may happen to be, an important) place, as illustrating how, for instance, ι may have been wrongly added, or θ wrongly altered, elsewhere. The editor of a text has to consider how far he will report facts of which the direct interest is palaeographical only. Scope of the critical annotation.

The general rule which I have followed is to report only those readings of MSS. which have a direct critical interest, that is, which affect a question of reading or of orthography; except in the instances, not numerous in this play, where a manuscript error, as such, appeared specially significant. Had I endeavoured to exhibit all, or even a considerable part, of the mere mis-spellings, errors of accentuation, and the like, which I have found in the MSS. which I have collated, the critical notes must have grown to an enormous bulk, without any corresponding benefit, unless to the palaeographical student of the particular codex and its kindred. On the other hand, I have devoted much time, care, and thought to the endeavour not to omit in my critical notes any point where the evidence of the MSS. known to me seemed to have a direct bearing on the text.

§ 6. The use of conjecture is a question on which an editor must be prepared to meet with large differences of opinion, and must be content if the credit is conceded to him of having steadily acted to the best of his judgment. All students of Sophocles would probably agree at least in this, that his text is one in which conjectural emendation should be admitted only with the utmost caution. His style is not seldom analogous to that of Vergil in this respect, that, when his instinct felt a phrase to be truly and finely expressive, he left the logical analysis of it to the discretion of grammarians then unborn. I might instance νῦν πᾶσι χαίρω (*O. T.* 596). Such a style may easily provoke the heavy hand of prosaic correction; and, if it requires sympathy to interpret and defend it, it also requires, when it has once been marred, a very tender and very temperate touch in any attempt to restore it. Then in the lyric The use of conjecture.

parts of his plays Sophocles is characterised by tones of feeling and passion which change with the most rapid sensibility—by boldness and sometimes confusion of metaphor—and by occasional indistinctness of imagery, as if the figurative notion was suddenly crossed in his mind by the literal.

Our text—how transmitted.

§ 7. Now consider by what manner of process the seven extant plays of this most bold and subtle artist have come down to us through about 23 centuries. Already within some 70 years after the death of Sophocles, the Athenian actors had tampered in such wise with the texts of the three great dramatists that the orator Lycurgus caused a standard copy to be deposited in the public archives of Athens, and a regulation to be made that an authorised person should follow in a written text the performances given on the stage, with a view to controlling unwarranted change[1]. Our oldest manuscript dates from 1400 to 1500 years after the time of Lycurgus. The most ancient sources which existed for the writers of our MSS. were already, it cannot be doubted, seriously corrupted. And with regard to these writers themselves, it must not be forgotten what their ordinary qualifications were. They were usually men who spoke and wrote the Greek of their age (say from the 11th to the 16th century) as it was commonly spoken and written by men of fair education. On the other hand, as we can see, they were usually very far from being good scholars in old classical Greek; of classical metres they knew almost nothing; and in respect of literary taste or poetical feeling they were, as a rule, no less poorly equipped. In the texts of the dramatists they were constantly meeting with things which they did not understand, and in such cases they either simply transmitted a fault of the archetype, or tried to make sense by some expedient of their own. On the whole, the text of Sophocles has fared better in the MSS. than that of either Aeschylus or Euripides. This needs no explanation in the case of Aeschylus. The style of Euripides, apparently so near to common life, and here analogous to that of Lysias, is, like the orator's, full of hidden snares and pitfalls for a transcriber: λείη μὲν γὰρ ἰδεῖν, as the old epigram says of it, εἰ δέ τις αὐτὴν | εἰσβαίνοι, χαλεποῦ τρηχυτέρη σκόλοπος. Where, however, our MSS. of Sophocles do fail, the corruption is often serious and universal. His manuscript text resembles a country with generally good roads, but an occasional deficiency of bridges.

Its general condition.

Is there reason to hope that, in such places, more light will yet be obtained from the manuscripts or scholia now known to exist? It

[1] [Plut.] *Vit. Lycurg.* § 11.

appears hardly doubtful that this question must be answered in the negative. The utmost which it seems prudent to expect is a slightly increased certitude of minor detail where the text is already, in the main, uncorrupted. I need scarcely add that the contingency of a new MS. being discovered does not here come into account.

Textual criticism should have no bias.

§ 8. Such, then, are the general conditions under which an editor of Sophocles is required to consider the treatment of conjectural emendation. It would seem as if a conservative *tendency* were sometimes held to be desirable in the editor of a text. When a text has been edited, we might properly speak of the *result* as 'conservative' or the contrary. But an editor has no more right to set out with a conservative tendency than with a tendency of the opposite kind. His task is simply to give, as nearly as he can ascertain it, what the author wrote. Each particular point affecting the text must be considered on its own merits. Instances have not been wanting in which, as I venture to think, editors of Sophocles have inclined too much to the side of unnecessary or even disastrous alteration. On the other hand, it is also a serious fault to place our manuscripts above the genius of the ancient language and of the author, and to defend the indefensible by 'construing,' as the phrase is, 'through thick and thin.' Who, then, shall be the judge of the golden mean? The general sense, it must be replied, of competent and sympathetic readers. This is the only tribunal to which in such a case an editor can go, and in the hands of this court he must be content to leave the decision.

Conjectures of former critics, adopted in the text.

§ 9. The following table exhibits the places where the reading adopted in my text is found in no MS., but is due to conjecture. The reading placed first is one in which L agrees with some other MS. or MSS., except where it is differently specified. After each conjecture is placed the name of the critic who (to the best of my knowledge) first proposed it: where the priority is unknown to me, two or more names are given.

198 τέλει] τελεῖν Hermann. 200 A long syllable wanting. <τᾶν> Hermann. 214 – ∪ ⏑ wanting. <σύμμαχον> Wolff. 248 ἄμοιρον] ἄμορον Porson. 351 προσεῖπας] προεῖπας Brunck. 360 λέγειν] λέγων Hartung. 376 με...γε σοῦ] σε...γ' ἐμοῦ Brunck. 478 πέτρας ὡς ταῦρος (πετραῖος ὁ ταῦρος first hand of L)] πέτρας ἰσόταυρος J. F. Martin and E. L. Lushington. 537 ἐν ἐμοὶ] ἔν μοι Reisig. 538 γνωρίσοιμι] γνωριοῖμι Elmsley. 539 κοὐκ] ἢ οὐκ A. Spengel. 657 σ' inserted by Hermann after λόγῳ. 666 καὶ τάδ'] τὰ δ' Kennedy (τάδ' Herm.). 672 ἐλεεινὸν] ἐλεινὸν Porson. 693 εἴ σε νοσφίζομαι] εἴ σ' ἐνοσφιζόμαν Hermann, Hartung, Badham. 696 εἰ δύναιο γενοῦ (δύνᾳ first hand in L)]

ἂν γένοιο Blaydes. 741 τίνα δ'] τίνος Nauck. 763 ὁ δέ γ' (ὅ γ' L)] οἵ' Hermann. 790 προὐφάνη] προὔφηνεν Hermann. 815 τίς τοῦδέ γ' ἀνδρὸς νῦν ἔστ' ἀθλιώτερος (others τίς τοῦδέ γ' ἀνδρός ἐστιν ἀθλιώτερος)] τίς τοῦδε νῦν ἔστ' ἀνδρὸς ἀθλιώτερος; I had supposed this obvious remedy to be my own, but find that P. N. Papageorgius (*Beiträge* p. 26, 1883) ascribes it to Dindorf in the *Poet. Scen.*: this then must be some former edit., for it is not in that of 1869 (the 5th), and in the Oxford ed. of 1860 Dind. ejected the verse altogether: see my crit. note on the place. 817 ᾧ...τινα] ὅν...τινι Wunder. 825 μήτ' (μῆστ' first hand in L)] μήδ' Dindorf. 876 ἀκροτάταν εἰσαναβᾶσ'] ἀκρότατα γεῖσ' ἀναβᾶσ' Wolff. 877 ἀπότομον] ἀποτμοτάταν Schnelle. 891 ἕξεται (ἑξεται, sic, L)] θίξεται Blaydes. 893 θυμῶι (others θυμῶ or θυμοῦ)] θεῶν Hermann. 906 –∪–∪ or ∪–∪– wanting. παλαίφατα Linwood. 943 f. ἦ τέθνηκε Πόλυβος; εἰ δὲ μὴ | λέγω γ' ἐγὼ τἀληθὲς] Triclinius conjectured ἦ τέθνηκέ που Πόλυβος, γέρον; | εἰ μὴ λέγω τἀληθὲς, which Erfurdt improved by substituting Πόλυβος, ὦ γέρον for που Πόλυβος γέρων. 987 μέγας] μέγας γ' Porson. 993 ἦ οὐ θεμιτὸν] ἦ οὐχὶ θεμιτὸν Brunck. 1002 ἔγωγ' οὐ (ἔγωγ' οὐχὶ A)] ἐγὼ οὐχὶ Porson. 1025 τεκὼν] τυχὼν Bothe, Foertsch. 1062 οὐκ ἂν ἐκ τρίτης] οὐδ' ἐὰν τρίτης Hermann. 1099 τῶν] τᾶν Nauck. 1100 προσπελασθεῖς'] πατρὸς πελασθεῖσ' Lachmann. 1101 ἦ σέ γε θυγάτηρ] ἦ σέ γ' εὐνάτειρά τις Arndt. 1109 Ἑλικωνιάδων] Ἑλικωνίδων Porson. 1137 ἐμμήνους (ἐκμήνους cod. Trin.)] ἐκμήνους Porson. 1193 τὸ σόν τοι] τὸν σόν τοι Joachim Camerarius. 1196 οὐδένα] οὐδὲν Hermann. 1205 τίς ἐν πόνοις, τίς ἄταις ἀγρίαις] τίς ἄταις ἀγρίαις, τίς ἐν πόνοις Hermann. 1216 A long syllable wanting. <ὦ> Erfurdt. 1218 ὀδύρομαι] δύρομαι Seidler. 1244 ἐπιρρήξασ'] ἐπιρράξασ' Dobree. 1245 κάλει] καλεῖ Erfurdt. 1264 πλεκταῖς ἑώραις ἐμπεπλεγμένην (L ἐμπεπληγμένην)· ὁ δὲ | ὅπως δ' (A omits δ'). πλεκταῖσιν αἰώραισιν ἐμπεπλεγμένην ὁ δὲ | ὅπως δ' also occurs.] πλεκταῖσιν αἰώραισιν ἐμπεπλεγμένην. | ὁ δ' ὡς Campbell. 1279 αἵματος (others αἵματός τ')] αἵματοῦς Heath. 1310 διαπέταται] διαπωτᾶται Musgrave, Seidler. 1315 ἀδάμαστον] ἀδάματον Hermann. *ib.* A syllable ≍ wanting. <ὄν> Hermann. 1341 τὸν ὀλέθριον μέγαν (others μέγα)] τὸν μέγ' ὀλέθριον Erfurdt. 1348 μήδ' ἀναγνῶναί ποτ' ἄν (or ποτε)] μηδέ γ' ἂν γνῶναί ποτε Hermann. 1350 νομάδος] νομάδ' Elmsley. 1360 ἄθλιος] ἄθεος Erfurdt. 1365 ἔφυ] ἔτι Hermann. 1401 μέμνησθ' ὅτι] μέμνησθέ τι Elmsley. 1494 f. τοῖς ἐμοῖς | γονεῦσιν] ταῖς ἐμαῖς γοναῖσιν Kennedy. 1505 μή σφε παρίδῃς] μή σφε περιίδῃς Dawes. 1513 ἀεὶ] ἐᾷ Dindorf. 1517 εἶμι] εἶμι Brunck. 1521 νῦν...νῦν] νυν...νυν Brunck. 1526 ὅστις...καὶ τύχαις ἐπιβλέπων] οὗ τίς...ταῖς τύχαις ἐπέβλεπεν Hartung, partly after Martin and Ellendt.

§ 10. The following emendations, adopted in the text, are due to the present editor. The grounds on which they rest are in each case stated in the commentary:— Conjectures by the editor.

227 *ὑπεξελὼν | αὐτὸς*] *ὑπεξελεῖν αὐτὸν.*

624 *ὅταν*] *ὡς ἂν.*

640 *δρᾶσαι...δυοῖν*] *δυοῖν...δρᾶν.*

1091 *Οἰδίπου*] *Οἰδίπουν.*

1218 *ὡς περίαλλα ἰαχέων* (*vv. ll. περίαλα, ἀχέων*)] *ὥσπερ ἰάλεμον χέων.*

1405 *ταὐτὸν*] *ταὐτοῦ.*

One conjectural supplement is also the editor's:

493 *<βασανίζων>.*

In a few other places, where I believe the text to be corrupt, I have remedies to suggest. But these are cases in which the degree of probability for each mind must depend more on an *ἄλογος αἴσθησις*. Here, then, the principles of editing which I have sought to observe would not permit me to place the conjectures in the text. In the commentary they are submitted to the consideration of scholars, with a statement of their grounds in each case. 1090 *οὐκ ἔσει τὰν αὔριον*] *τὰν ἐπιοῦσαν ἔσει.* 1101 *ἦ σέ γε θυγάτηρ | Λοξίου*[1]*;*] *ἦ σέ γ' ἔφυσε πατὴρ | Λοξίας*[1]; 1315 *δυσούριστον ⏑*] *δυσούριστ' ἰόν.* 1350 *νομάδ'*] *μονάδ'.*

§ 11. In my text, a conjecture is denoted by an asterisk, **τελεῖν* for *τέλει* in v. 198: except in those cases where a slight correction, which at the same time appears certain, has been so generally adopted as to have become part of the received text; as *ἄμορον* for *ἄμοιρον* in 248. In such cases, however, no less than in others, the fact that the reading is due to conjecture is stated in the critical note. A word conjecturally inserted to fill a lacuna is enclosed in brackets, as *<τᾶν>* in v. 200. Notation.

The marks † † signify that the word or words between them are believed by the editor to be unsound, but that no conjecture seemed to him to possess a probability so strong as to warrant its insertion in the text.

§ 12. Editions.—The following is an alphabetical list of the principal editions of Sophocles, with their dates. Separate editions of this play are marked with an asterisk.—Aldus (Venice, 1502: the *ed. princeps*).—Bergk (1858).—Blaydes (1859).—Bothe (1806).—Brunck (1786).—Burton (Soph. *O. T.*, *O. C.*, *Ant.*, with Eur. *Phoen.*, and Aesch. *Theb.*: 2nd ed., with additions by T. Burgess, 1779).—Camerarius, Joachim (1534).—L. Campbell (2nd ed., 1879).—Canter (1579).—Dindorf (3rd Oxford ed., 1860: 6th Leipsic ed., revised by S. Mekler, 1885).—Elmsley (1825).—Erfurdt and G. Hermann (1809–1825: new ed., 1830 Editions.

[1] See Appendix on verse 1190.

–1866. Hermann's first recension of the *Oed. Tyr.*, in the above edition, appeared in 1811; the second, in 1823; the third, in 1833).—Hartung (1851).—*Herwerden (1851).—T. Johnson (1745).—Junta (Florence, 2nd ed., 1547).—*Kennedy (1882).—*Kennedy, with notes by T. H. Steel (1885).—Linwood (4th ed., 1877).—J. F. Martin (1822).—Matthiae (1825).—Musgrave (1800).—Neue (1831).—*Fr. Ritter (1870).—Schaefer (1810: new ed., 1873).—M. Schmidt (1871).—Schneider (2nd ed., 1844).—Schneidewin, revised by Nauck (new ed., 1886).—H. Stephanus (H. Estienne, 1568).—Tournier (2nd ed., 1877).—Turnebus (Paris, 1552–3).—Vauvilliers (1781).—Wecklein (1876).—*White, J. H. (new ed., 1879).—*Wolff-Bellermann (2nd ed., 1876).—Wunder (new English ed., 1855).

Subsidia.

§ 13. Subsidia.—The scope of the following list is limited to indicating some of the principal writings consulted for this edition.—Arndt (*Quaestiones criticae, &c.*, 1844: *Kritische u. exegetische Bemerkungen, &c.*, 1854: *Beiträge z. Kritik des Soph. Textes, &c.*, 1862).—Badham (*Miscellanea*, 1855).—Butcher (in *Fortnightly Review*, June, 1884).—Cobet (*Var. Lectiones*, 2nd ed., 1873).—Dobree (*Adversaria*, 1831).—Doederlein (*Minutiae Sophocleae*, 1842–47).—Ellendt (Lexicon Sophocleum, 1872).—Emperius, Ad. (*Analecta critica*, 1842).—Gleditsch, Hugo (*Die Sophokleischen Strophen metrisch erklärt*, 1867–8).—Heath (*Notae sive Lectiones, &c.*, 1762).—Heimsoeth (*Kritische Studien*, 1865: *Commentatio critica* on textual emendation, continued in several parts, 1866–1874).—Kvíčala, Joh. (*Beiträge z. Kritik, &c. des Soph.*, part IV., 1869).—Otto, Clem. (*Quaestiones Soph. Criticae*, 1868–1876).—Papageorgius, P. N. (*Beiträge z. Erklärung, &c. des Sophokles*, 1883).—Porson (*Adversaria*, 1812).—Purgold, L. (*Obss. Crit. in Soph., &c.*, 1802).—Reiske (*Animadversiones ad Sophoclem*, 1743?).—Schmidt, F. W. (*Kritische Studien*, 1886: also several earlier tracts).—Seyffert, M. (*Kritische Bemerkungen zu Soph. Oed. Tyr.*, 1863).—Wecklein (*Ars Sophoclis emendandi*, 1869).—Whitelaw, R. (*Notes on the Oed. Rex, in Transactions of the Cambridge Philological Society*, vol. III., part I., 1886. The same part of the vol. contains *Grammatical Annotations upon the Oed. Rex*, by J. P. Postgate: and *Note on Oed. Rex*, 43 *sqq.*, by C. A. M. Fennell).—Occasional reference has also been made to many other scholars who have discussed particular points or passages of this play. A useful clue to many of these is given by H. Genthe's *Index Commentt. Sophoclearum* from 1836 to 1874 (the date of issue), in which §§ 541—616 (pp. 66—73) relate to the *Oedipus Tyrannus*.

METRICAL ANALYSIS.

In my text, I have exhibited the lyric parts with the received division of verses, for convenience of reference to other editions, and have facilitated the metrical comparison of strophe with antistrophe by prefixing a small numeral to each verse.

Here, in proceeding to analyse the metres systematically, I must occasionally depart from that received division of verses—namely, wherever it differs from that which (in my belief) has been proved to be scientifically correct. These cases are not very numerous, however, and will in no instance cause difficulty.

The researches of Dr J. H. Heinrich Schmidt into the Rhythmic and Metric of the classical languages have thrown a new light on the lyric parts of Greek Tragedy[1]. A thorough analysis of their structure shows how inventive and how delicate was the instinct of poetical and musical fitness which presided over every part of it. For the criticism of lyric texts, the gain is hardly less important. Conjectural emendation can now in many cases be controlled by more sensitive tests than were formerly in use. To take one example from this play, we shall see further on how in v. 1214 the δικάζει τὸν of the MSS. is corroborated, as against Hermann's plausible conjecture δικάζει τ'. The work of Dr Schmidt might be thus described in general terms. Setting out from the results of Rossbach and Westphal, he has verified, cor-

[1] Dr Schmidt's work, 'Die Kunstformen der Griechischen Poesie und ihre Bedeutung,' comprises four volumes, viz. (1) 'Die Eurhythmie in den Chorgesängen der Griechen,' &c. Leipzig, F. C. Vogel, 1868. (2) 'Die antike Compositionslehre,' &c. *ib.* 1869. (3) 'Die Monodien und Wechselgesänge der attischen Tragödie,' &c. *ib.* 1871. (4) 'Griechische Metrik,' *ib.* 1872.

rected, and developed these by an exhaustive study of the Greek metrical texts themselves. The essential strength of his position consists in this, that his principles are in the smallest possible measure hypothetical. They are based primarily on internal evidence afforded by Pindar, Aeschylus, Sophocles, Euripides and Aristophanes. To Dr J. W. White, Assistant Professor of Greek at Harvard University, is due the credit of having introduced Dr Schmidt's system to English readers[1].

With regard to the lyric parts of this play, were I to give merely a skeleton scheme of them, the application of it to the Greek text might prove a little difficult for those who are not already acquainted with the results indicated above. For the sake, therefore, of greater clearness, I give the Greek text itself, with the scheme applied to it. Such notes as appeared requisite are added.

A few explanatory remarks must be premised.

Preliminary remarks.

A syllable of speech, like a note of music, has three conditions of utterance: (1) *length of tone*, (2) *strength of tone*, (3) *height of tone.*

(1) *Length of tone*—according as the voice dwells a longer or shorter time on the syllable—is the affair of *Quantity.* A 'short' syllable, as distinguished from a 'long,' is one which is pronounced in a shorter time. (2) *Strength of tone*—according to the stronger or weaker 'beat,' *ictus*, which the voice gives to the syllable—is the affair of *Rhythm.* 'Rhythm' is measured movement. The unity of a rhythmical sentence depends on the fact that one syllable in it has a stronger ictus than any other. (3) *Height of tone*—according as the voice has a higher or lower pitch—is the affair of *Accent.*

In modern poetry, Accent is the basis of Rhythm. In old Greek poetry, Quantity is the basis of Rhythm, and Accent has no influence which we can perceive. The facts which we have now to notice fall, then, under two heads: I. Quantity, as expressed in *Metre:* and II. *Rhythm.*

[1] By his excellent translation, made conjointly with Prof. Dr Riemenschneider, and revised by Dr Schmidt, of the 'Leitfaden in der Rhythmik und Metrik der Classischen Sprachen' (Leipzig, 1869)—an epitome, for schools, of the principles established in the 'Kunstformen.' The 'Introduction to the Rhythmic and Metric of the Classical Languages' was published at Boston, by Ginn and Heath, 1878; and in Prof. White's edition of this play (*ib.* 1879) the lyrics are constituted in conformity with it. Here, I have felt it necessary to assume that few of my English readers would be familiar with Dr Schmidt's results, and have therefore deemed it expedient to give fuller explanations than would otherwise have been necessary.

I. *Metre.* § 1. In Greek verse, the short syllable, denoted by ⏑, is the unit of measure, and is called 'a time' (Lat. *mora*): a long syllable, –, has twice the value of a short; so that – ⏑ is a foot of 'three times.' The short syllable has the musical value of a quaver ♪ or $\frac{1}{8}$ note (*i.e.* eight of which make 𝅝). The long syllable has therefore the value of ♩ or a $\frac{1}{4}$ note. Metre.

§ 2. As in music ♩. signifies that the $\frac{1}{4}$ note has been made one-half as long again (*i. e.* $\frac{1}{4}+\frac{1}{8}=\frac{3}{8}$), so in Greek verse the long syllable could be prolonged by a pause, and made equal to *three* short syllables. When it has this value, instead of – we write ⏤.

§ 3. In a metrical foot, there is always one syllable on which the chief strength of tone, or ictus, falls. This syllable is called the *arsis* of the foot. The rest of the foot is called the *thesis*[1]. When a long syllable forms the *arsis* of a measure, it can have the value of even *more* than three short syllables. When it becomes equivalent to *four* (= 𝅗𝅥, a $\frac{1}{2}$ note), it is written thus, ⏤. When to *five* (= ♩.♪, $\frac{5}{8}$ note), thus, ⏤ ⏑.

§ 4. When the long syllable (written ⏤) is made equal to *three* short, it can be used, alone, as a metrical substitute for a whole foot of three short 'times,' viz. for – ⏑ (trochee), ⏑ – (iambus), or ⏑ ⏑ ⏑ (tribrach). So, when (written ⏤) it has the value of *four* short, it can represent a whole foot in $\frac{4}{8}$ ($\frac{1}{2}$) measure, viz. – ⏑ ⏑ (dactyl), ⏑ ⏑ – (anapaest), or – – (spondee). And so ⏤ ⏑ can replace any $\frac{5}{8}$ measure, as – ⏑ –, – ⏑ ⏑ ⏑, ⏑ ⏑ ⏑ – (paeons), ⏑ – –, – – ⏑ (bacchii). This representation of *a whole foot* by one prolonged syllable is called *syncope*, and the foot itself is 'a *syncopated* trochee,' &c.

§ 5. When two short syllables are used, by 'resolution,' for a long one (♪♪ for ♩) this is denoted by ⏑⏑. Conversely the sign ⏓ means that one long syllable is used, by 'contraction,' for two short ones.

§ 6. An '*irrational syllable*' (συλλαβὴ ἄλογος) is one which has a *metrical* value to which its actual *time-value* does not properly entitle it.

[1] This is the reverse of the old Greek usage, in which θέσις meant 'putting down *the foot*' (and so the syllable which has the ictus), ἄρσις, the 'lifting' of it. Roman and modern writers applied *arsis* to 'the raising of the *voice*,' *thesis*, to the lowering of it. Dr Schmidt has reverted to the Greek use, which is intrinsically preferable, since the modern use of the term 'arsis' tends to confuse *ictus* with *accent*. But the modern use has become so general that, in practice, it appears more convenient to retain it; and I have done so.

The most frequent case is when a long stands for a short in the thesis of a foot, which is then 'an irrational foot.' The irrational syllable is marked >. Thus in the trochaic verse (*O. T.* 1524), ὦ πάτρ | ἃς θ̂ηβ|ηs, the syllable θ̂η is irrational, and αs θηβ is an irrational trochee. The converse use of an irrational short syllable instead of a long is much rarer, occurring chiefly where – ⏑ ⏑ is replaced by an apparent ⏑ ⏑ ⏑ (written ⏑ ⏑ >), or – – by an apparent – ⏑ (written – ⩾). In a metrical scheme ⩾ means that a long syllable is admitted as an irrational substitute for a short one.

§ 7. When a dactyl takes the place of a trochee, it is called a *cyclic* dactyl, and written – ⏑ ⏑. The true dactyl (– ⏑ ⏑) = ♩ ♪ ♪: the cyclic = ♩. 𝅘𝅥𝅯𝅘𝅥𝅯 ♩: *i.e.* the long syllable loses $\frac{1}{4}$ of its value, and the first short loses $\frac{1}{2}$, so that we have $\frac{1\frac{1}{2}}{8} + \frac{1}{16} + \frac{1}{8} = \frac{8}{8}$. So the cyclic anapaest, ⏑ ⏑ –, can replace an iambus.

§ 8. A measure can be introduced by a syllable external to it, and having no ictus. This syllable is called the *anacrusis* (ἀνάκρουσις, 'upward beat'). It can never be longer than the thesis of the measure, and is seldom less. Thus, before – ⏑, the anacrusis would properly be ⏑ (for which an irrational syllable > can stand). Before – ⏑ ⏑, it would be ⏑ ⏑ or –. The anacrusis is divided from the verse by three vertical dots ⋮.

§ 9. It will be seen that in the Parodos, 2nd strophe, 1st period, 3rd verse, the Greek letter ω is printed over the syllables στόλος which form the anacrusis. This means that they have not the full value of ⏑ ⏑ or two $\frac{1}{8}$ notes (♪ ♪), but only of two $\frac{1}{16}$ notes (𝅘𝅥𝅯𝅘𝅥𝅯).

§ 10. *Pauses.* The final measure of a series, especially of a verse, might always be incomplete. Then a pause represented the thesis of the unfinished foot. Thus the verse νῦν δ' ἔπῐ̓ κἔκλομέν|ᾱ ⏑ ⏑ is incomplete. The lacking syllables ⏑ ⏑ are represented by a pause. The signs for the pause, according to its length, are as follows:—

A pause equal to ⏑ is denoted by ∧, musically 𝄾 for ♪

" " – " " $\overline{\wedge}$, " 𝄽 " ♩

" " –⏑ " " $\underline{\overline{\wedge}}$, " 𝄽. " ♩.

" " – – " " $\underline{\overline{\wedge}}$, " 𝄼 " 𝅗𝅥

Rhythm. II. *Rhythm.* § 11. Metre having supplied feet determined by quantity, Rhythm combines these into groups or 'sentences' determined by ictus. Thus in verse 151, ὦ Διὸς ἀδυεπὲς φάτι, || τίς ποτε τᾶς

πολυχρύσου, there are two rhythmical sentences. The first owes its rhythmical unity to the chief ictus on ὦ, the second to the chief ictus on τίς. Such a rhythmical κῶλον or sentence almost always consists of feet equal to each other. The end of a sentence is denoted by the sign ||.

§ 12. Rhythmical *sentences* are again combined in the higher unity of the rhythmical *period*. Here the test of unity is no longer the presence of a chief ictus on one syllable, but the accurate correspondence with each other of the sentences which the period comprises. The period is seen to be such by the fact that it is neither less nor more than an artistic and symmetrical whole.

§ 13. In the choric type of lyrics, which Tragedy uses, we find, as in other Greek lyric types, the rhythmical sentence and period. Their correspondence is subordinate to that of strophe and antistrophe. Each strophe contains usually (though not necessarily) more than one rhythmical period. Each period of the strophe has its rhythmical counterpart in a period of the antistrophe. And, within each period, the rhythmical 'sentences' (κῶλα) accurately correspond with each other.

§ 14. In the choric dance which accompanied the choric song, the *antistrophe* brought the dancer back to the position from which, at the beginning of the *strophe*, he set out. Hence the necessity for strict metrical correspondence, *i.e.* for equal duration in time. When any part of a choric song is non-antistrophic, this means that, while that part was being sung, the dancers stood still. A non-antistrophic element could be admitted in any one of three forms: viz. (1) as a verse prefixed to the first strophe—a 'proöde' or *prelude*, τὸ προῳδικόν, ἡ προῳδός, denoted by πρ.: (2) as a verse inserted between strophe and antistrophe—a 'mesode' or *interlude*, τὸ μεσῳδικόν, ἡ μεσῳδός: (3) as a verse following the last antistrophe—an 'epode' or *postlude*, τὸ ἐπῳδικόν, ἡ ἐπῳδός[1].

During the pause at the end of a verse in a choric ode of Tragedy, the dance and song momentarily ceased; but instrumental music probably filled the brief interval. Such pauses correspond no less exactly than the other rhythmical divisions.

We will now see how these principles are exemplified in the lyrics of the *Oedipus Tyrannus*. Under each line of a strophe I give in smaller type the corresponding line of the antistrophe, since the comparison is often instructive, especially with regard to irrational syllables.

[1] Distinguish the masc. ὁ ἐπῳδός, a refrain, esp. the epodic distichon as used by Archilochus and Horace.

I. Parodos, vv. 151—215.

First Strophe.

(I., II., denote the *First* and *Second Rhythmical Periods*. The sign ‖ marks the end of a *Rhythmical Sentence;*][marks that of a *Period*.)

I. 1. ω διος | αδυεπ | ες φατι ‖ τις ποτε | τας πολυ | χρυσου ‖
πρωτα σε | κεκλομεν | ος θυγατ ‖ ερ διος | αμβροτ αθ | ανα ‖

2. πυ ⋮ θωνος | αγλα | ασ εβ | ασ ⊼ ‖
γαι ⋮ αοχ | ον τ αδ | ελφε | αν ‖

3. θηβας | εκτεταμ | αι φοβερ ‖ αν φρενα | δειματι | παλλων ‖
αρτεμιν | α κυκλο | ενθ αγορ ‖ ας θρονον | ευκλεα | θασσει ‖

4. ι ⋮ ηιε | δαλιε | παι | αν ⊼][
και ⋮ φοιβον εκ | αβολον | ι | ω][

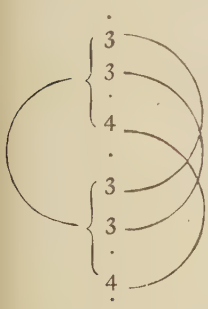
II. 1. αμφι σοι | αζομεν | ος τι μοι | η νεον ‖ η περι | τελλόμεν | αις ωρ | αις παλιν ‖
τρισσοι α | λεξιμορ | οι προφαν | ητε μοι ‖ ειποτε | και προτερ | ασ ατ | ας υπερ ‖

2. εξανυσ | εις χρεος | ειπε μοι | ω χρυσε ‖ ας τεκνον | ελπιδος | αμβροτε | φαμα][
ορνυμεν | ας πολει | ηνυσατ | εκ τοπι ‖ αν φλογα | πηματος | ελθετε | και νυν][

I. *First Period:* 4 verses. Metre, *dactylic*. Verse 1. The comma after – in the 3rd foot denotes caesura. Verse 2. The dots ⋮ after πυ show that it is the *anacrusis:* see § 8. The sign ⌊ means that the long syllable here has the time-value of – ⏑ or a $\frac{3}{8}$ note, so that θωνος = a dactyl, – ⏑⏑: see § 2. This verse forms a rhythmical sentence of 3 dactyls, a dactylic tripody. It is known as a 'Doric sentence,' because characteristic of Doric melodies: Pind. *Ol.* 8. 27 κίονα | δαιμονί | αν ⊼ ‖ : *ib.* 40 εἰς δ' ἐσόρ | ουσε βο | άσαις ‖. The sign ⊼ marks a *pause* equal to ⏑⏑: see § 10. Verse 3. ⏑⏑ shows that ας represents, by contraction, ⏑⏑. Verse 4. παι has the time-value of a whole dactyl – ⏑⏑, or $\frac{4}{8}$ measure: this is therefore a case of *syncope*, see § 4. When syncope occurs thus in the *penultimate* measure

of a rhythmical sentence or of a verse, it imparts to it a melancholy cadence: and such is called a '*falling*' sentence or verse.

Now count the sentences marked off by ‖. In v. 1, we have 2 sentences of 3 feet each; 3, 3. In v. 2 one sentence of 4 feet; 4. In v. 3, the same as in v. 1. In v. 4, the same as in v. 2. The series thus is 3 3. 4. 3 3. 4. This determines the *form* of the entire *Rhythmical Period*, which is expressed thus:—

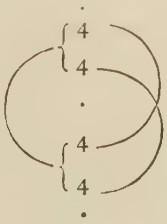


Here the curve on the *left* means that one whole group (verses 1, 2) corresponds with the other whole group (verses 3, 4). The curves on the *right* mean that the 1st *sentence* of the 1st group corresponds to the 1st of the 2nd, the 2nd of the 1st to the 2nd of the 2nd, the 3rd of the 1st to the 3rd of the 2nd. The vertical dots mean that the figure or figures between any two of them relate to a single verse.

This is called the *palinodic* period: meaning that a group of rhythmical sentences *recurs once, in the same order.*

II. *Second Period:* 2 verses. Metre, still *dactylic.* Verse 1. The last foot, ᾱις πᾰλῐν, is a true dactyl (not a 'cyclic,' see § 7); it is not contracted into – –; and it *closes a rhythmical sentence.* Now, when this happens, it is a rule that the immediately preceding foot should be also an *uncontracted* dactyl. Why do not ᾱις ω̄ρ, ᾱς ᾰτ, break this rule? Because, in singing, two $\frac{1}{8}$ notes, ♫, instead of one $\frac{1}{4}$ note, ♩, were given to the syllable ω̄ρ, and likewise to ᾰτ. This is expressed by writing ωρ, and not merely ωρ.

In v. 1 we have two rhythmical sentences of 4 feet each: 4, 4. In v. 2, the same. The series, then, is 4 4 . 4 4 ., and the form of the Rhythmical Period is again *palinodic*:—



Second Strophe.

I. 1. > ⏑ ⏑ ⏑ ⏑ ⏑ – ⏑ –
ω ⋮ ποποι αν | αριθμα | γαρ φερ | ω ∧ ‖
ων ⋮ πολις αν | αριθμος | ολλυ ⏑ | ται

2. > ⏑ ⏑ ⏑ ⏑⏑ – ⏑ –
πη ⋮ ματα νοσ | ει δε | μοι προ | πας ∧ ‖
νη ⋮ λε α δε | γενεθλα | προς πεδ | ω

3. ω ⏑ ⏑ ⏑ ⏑ ⌊ –
στολος ⋮ ουδ ενι | φροντιδος | εγχ | ος ∧]]
θαναt ⋮ αφορα | κειται αν | οικτ | ως

II. 1. – ⏑ ⏑ – ⏑ ⏑ – ⏑ ⏑ – ⏑⏑
ω τις α | λεξεται | ουτε γαρ | εκγονα ‖
ενδ αλοχ | οι πολι | αιτ επι | ματερες

2. ≥ – ⏑⏑ – ⏑ ⏑ – ⏑ ⏑ – –
κλυτ ⋮ ας χθονος | αυξεται | ουτε τοκ | οισιν ‖
ακτ ⋮ αν παρα | βωμιον | αλλοθεν | αλλαι

3. > ⌊⏑ – ⏑⏑ –, ⏑ ⏑ – ⏑ ⏑ ⌊ –
ι ⋮ η ι | ων καματ | ων ανεχ ‖ ουσι γυν | αικ | ες ⏑ ‖
λυγρ ⋮ ων πον | ων ικτ | ηρες επ ‖ ι στεναχ | ουσ | ιν

4. – ⌊ ⏑ ⌊ –, ⏑ ⏑ – ⏑ ⏑ – ⏑ ⏑ – –
αλλ ⋮ ονδ αν | αλλ | ω προσιδ ‖ οις απερ | ευπτερον | ορνιν ‖
παι ⋮ αν δε | λαμπ | ει στονο ‖ εσσα τε | γηρυς ομ | αυλος

5. – ⏑ ⏑ – ⏑ ⏑ – ⏑ ⏑ – ⏑ ⏑
κρεισσον α | μαιμακετ | ου πυρος | ορμενον ‖
ων υπερ | ω χρυσε | α θυγατ | ερ διος

6. – ⌊ ⏑ ⌊ ⏑ ⌊ —
ακτ ⋮ αν προς | εσπερ | ου | θεου ∧]]
ευ ⋮ ω πα | πεμψον | αλκ | αν

I. *First Period:* 3 verses. The metrical basis of the rhythm is the *choree* (or 'trochee,' – ⏑), for which the *cyclic* dactyl (⏑⏑ ⏑, see § 7) and tribrach (⏑ ⏑ ⏑) can be substituted. The rhythm itself is *logaoedic*[1]. When

[1] The name λογαοιδικός, 'prose-verse,' meant simply that, owing to the apparently lawless interchange of measures (⏑⏑ ⏑, ⏑ ⏑ ⏑, – >, for – ⏑), the old metrists looked upon it as something intermediate between prose and verse. It should be borne in mind that the essential difference between choreic and logaoedic rhythm is that of *ictus*, as stated above. The admission of the cyclic dactyl is also a specially logaoedic trait, yet not *exclusively* such, for it is found occasionally in pure choreics also. The question, 'Is this rhythm choreic or logaoedic?' can often be answered only by appeal to the whole poetical and musical character of the lyric composition,—

chorees are arranged in ordinary *choreic* rhythm, the ictus of arsis is to that of thesis as 3 to 1 (⁝ ·): when in *logaoedic*, as 3 to 2 (⁝ ⁝). The latter has a lighter and livelier effect. Verse 1. The anacrusis ω is marked >, since it is an 'irrational' syllable (§ 6),—a long serving for a short. The anacrusis can here be no more than ∪, since it can never be longer than the thesis (§ 8), which is here ∪, since ∪∪∪ represents −∪. Verse 3. ω written over στολος means that the two short syllables here have only the time-value of ∪, or , not of ∪∪ or : see § 9. ουδενι and φροντιδος are *cyclic* dactyls (–∪∪ = –∪), not true ones (–∪∪), see § 7. The second syllable of εγχῶς is marked *long*, because the last syllable of a verse (*syllaba anceps*, συλλαβὴ ἀδιάφορος) always can be so, and here ος is the first of a choree, –∪, which the pause ∧ completes.

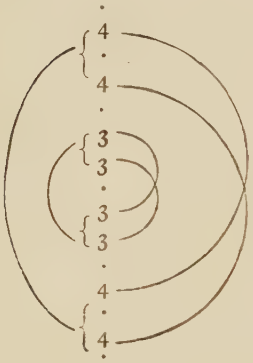
Verses 1, 2, 3 contain each one rhythmical sentence of 4 feet; the series is therefore . 4 . 4 . 4 . , and the form of the period is :—

. 4 . 4 . 4 . When *two* rhythmical sentences of equal length correspond to each other, they form a 'stichic' period (στίχος, a line or verse); when, as here, *more than two*, they form a *repeated stichic period*.

II. *Second Period:* 6 verses. Metre, dactylic. Verse 2. The anacrusis κλυτ is marked ≥ since it is a really short syllable serving 'irrationally' (§ 6) as a long: for, the measure being –∪∪, the anacrusis should properly be ∪∪ or – (as ακτ in the antistr. actually is). Verse 3. ⏑ αικ = –∪∪ (§ 4). This *syncope* (§ 4) in the penult. measure makes a 'falling' verse: see on Str. 1. Per. 1. v. 4. ⏜ = a *pause* equal to ∪∪ (§ 10).

the logaoedic *ictus* being always more vivacious than the choreic. See, on this subject, *Griech. Metrik* § 19. 3. Students will remember that 'logaoedic verse' is a *generic* term. Three kinds of it have special names: (1) the logaoedic *dipodia*, as καμπυλον | αρμα ‖, is an Ἀδώνιον μέτρον: (2) the *tripodia*, βυρσοτον | ον κυκλ | ωμα ‖, a Φερεκράτειον: (3) the *tetrapodia*, which is very common, νυν γαρ εμ | οι μελ | ει χορ | ευσαι ‖, is the 'glyconic,' Γλυκώνειον. (2) and (3) can vary the place of the cyclic dactyl, and can be catalectic. The logaoedic (5) *pentapodia* and (6) *hexapodia*, both of which occur in tragedy, are not commonly designated by special names.

Verse 1 contains 1 rhythmical sentence of 4 feet: v. 2, the same: v. 3, two sentences each of 3 feet: v. 4, the same: vv. 5, 6, the same as 1, 2. Series: . 4 . 4 . 3 3 . 3 3 . 4 . 4, and the form of period is:—



The curves on the *left* show the correspondence of whole rhythmical groups; those on the *right*, that of rhythmical sentences.

If the second group of . 3 3 . had followed the second of . 4 . 4 ., this would have been a simple palindodic period, like the 1st of Strophe 1. But as the groups are repeated in *reversed* order, it is called a *palindodic antithetic* period.

THIRD STROPHE.

I. 1. αρ ⋮ εα τε | τον | μαλερον | ος ‖ νυν α | χαλκος | ασπιδ | ων Λ ‖
λυκ ⋮ ει αν | αξ | τα τε σα | χρυσ ‖ οστροφ | ων απ | αγκυλ | αν

2. φλεγ ⋮ ει με | περιβο | ατος | αντι | αζ | ων Λ ‖
βελ ⋮ εα θελ | οιμ αν | αδαματ | ενδατ | εισθ | αι

3. παλ ⋮ ισσυτ | ον δραμ | ημα | νωτισ | αι πατρ | ας Λ ‖
αρ ⋮ ωγα | προσταθ | εντα | τας τε | πυρφορ | ους

4. επ ⋮ ουρον | ειτ | ες μεγ | αν ‖ θαλαμον | αμφι | τριτ | ας Λ]]
αρτ ⋮ εμιδος | αιγλ | ας ξυν | αις ‖ λυκι ορ | η δι | ασσ | ει

II. 1. ειτ ⋮ ες τον απ | οξενον | ορμ | ον ‖ θρηκι | ον κλυδ | ων | α Λ ‖
τον ⋮ χρυσομιτρ | αν τε κι | κλησκ | ω ‖ τασδ επ | ωνυμ | ον | γας

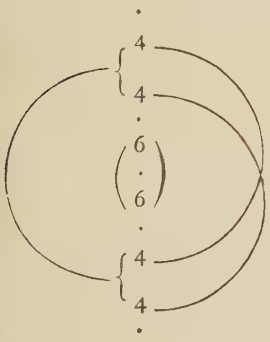
2. τελ ⋮ ειν γαρ | ει τι | νυξ αφ | η ‖ τουτ επ | ημαρ | ερχετ | αι Λ ‖
οιν ⋮ ωπα | βακχον | ευι | ον ‖ μαιναδ | ων ομ | οστολ | ον

3. τον ⋮ ω | ταν | πυρφορ | ων ‖ αστραπ | αν κρατ | η νεμ | ων Λ ‖
πελ ⋮ ασθ | ην | αι φλεγ | οντ ‖ αγλα | ωπι | συμμαχ | ον

4. ω ⋮ ζευ πατ | ερ υπο | σω φθισ | ον κερ | αυν | ω ∧ ‖
πευκ ⋮ α πι | τον απο | τιμον | εν θε | οις | θεον

I. *First Period:* 4 verses. The *choree* – ∪ is again the fundamental measure, as in Str. II. Per. I., but the choreic rhythm here expresses greater excitement. Verse 1. The place of the *syncope* (└, § 4) at τον and ος, each following a tribrach, makes a '*rising*' rhythmical sentence, in contrast with the '*falling*' sentence (see Str. I. Per. I. v. 4), such as verse 4. This helps to mark the strong agitation. Verse 4. ∪ > επ means that the proper anacrusis, ∪, can be represented by an 'irrational' syllable (as αρτ in the antistr.).

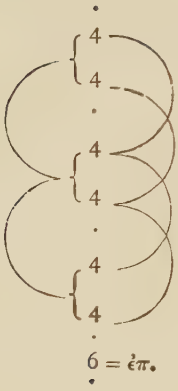
Verse 1 has 2 sentences of 4 feet each: 2, 1 of 6: 3, the same: 4, the same as 1. Series: .44.6.6.44. Form of period:—



A palinodic antithetic period, like the last.

II. *Second Period:* 4 verses. Metre, still *choreic.* Note the weighty effect given by syncope (└) in the 'falling' sentences of v. 1, and in v. 3. In v. 1, ειτ is marked > ('irrational'), because the following dactyl is only *cyclic* (equal to – ∪), and the thesis being ∪, the anacrusis cannot be more: cp. v. 4.

Verses 1, 2, 3, having each 2 sentences of 4 feet each. Verse 4 forms 1 sentence of 6 feet, to which nothing corresponds: *i.e.* it is an *epode* (§ 14), during the singing of which the dancers *stood still.* (This was dramatically suitable, since Oedipus came on the scene as the last period began, and his address immediately follows its conclusion.) Series:—44.44.44. 6 = ἐπῳδικόν. Form of period:—



The period is generically palinodic, since a group recurs, with the sentences in the same order. But the group recurs *more than once.* This is therefore called a *repeated palinodic period*, with 'epode' or postlude.

II. First Stasimon, vv. 463—512.

First Strophe.

I. 1. τις ⋮ οντιν | α | θεσπιεπ | εια ‖ δελφις | ειπε | πετρ | α ∧ ‖
e ⋮ λαμψε | γαρ | του νιφο | εντος ‖ αρτι | ως φαν | εισ | α

2. αρρητ | αρρητ | ων τελε | σαντα ‖ φοινι | αισι | χερσ | ιν ∧]]
φαμα | παρνασσ | ου τον α | δηλον ‖ ανδρα | παντ ιχν | ευ | ειν

II. 1. ωρ ⋮ α νιν α | ελλαδ | ων ∧ ‖
φοιτ ⋮ α γαρ υπ | αγρι | αν

2. ιππ ⋮ ων σθεναρ | ωτερ | ον ∧ ‖
υλ ⋮ αν ανα τ | αντρα | και

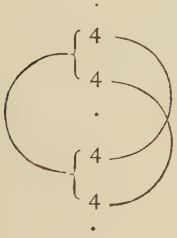
3. φυγ ⋮ ᾳ ποδα | νωμ | αν ∧]]
πετρ ⋮ ας ισο | ταυρ | ος

III. 1. ενοπλ ⋮ ος γαρ επ | αυτον επ | ενθρωσκ | ει ∧ ‖
μελε ⋮ ος μελε | ω ποδι | χηρευ | ων

ω −∪ ∪ −∪ ∪ − ∪ω̃∪ −
2. πυρι ⋮ και στεροπ | αις ο δι | ος γενετ | ας Λ ‖
τα μεσ ⋮ ομφαλα | ·ρας απο | νοσφιζ | ων

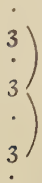
> −∪ ∪ − > −∪ ∪∪ ∪ ∟
3. δειν ⋮ αι δ αμεπ | ονται | κηρες | ωναπλακ | ητ | υι Λ]]
μαντ ⋮ εια ταδ | αει | ζωντα | περιποτ | ατ | αι

I. *First Period:* 2 verses. Rhythm, *logaoedic*, based on the choree, −∪: see Parodos Str. 2. Period 1. Each verse has 2 sentences of 4 feet each. Series: .44.44. Form of period:—



A palinodic period, like the 1st of Parod. Str. 1.

II. *Second Period:* 3 verses. Rhythm, the same, but in shorter, more rapid sentences. Each verse has 1 sentence of 3 feet. Series: .3.3.3. Form of period:—



A repeated stichic period: see Parod. Str. 11. Per. 1.

III. *Third Period:* 3 verses. Rhythm, the same: remark the weighty hexapody of v. 3, expressing how the hand of the avenging god will be heavy on the criminal. In v. 2, ω written over γενετ (see § 9) means that the time-value of the two syllables was here : *i.e.* ος γενετ was not a true cyclic dactyl, = , but = . In the antistr., the corresponding *νοσφιζ* is −> for −∪.

Verses 1 and 2 have each 1 sentence of 4 feet: v. 3 has 1 of 6 feet, an *ἐπῳδικόν*, during which the dance ceased. Series: .4.4.6.= *ἐπ.* Form of period:—

4 . 4) A stichic period (see Parod. Str. II. Per. 1.), with postlude.

6 = ἐπ.

SECOND STROPHE.

I. 1. δεινα μεν ουν | δεινα ταρασσ || ει σοφος οι | ωνοθετας ||
αλλ ο μεν ουν | ζευς οτ απολλ || ων ξυνετοι | και τα βροτων

2. ουτε δοκουντ | ουτ αποφασκ || ονθ οτι λεξ | ω δ απορω]]
ειδοτες ανδρ | ων δ οτι μαντ || ις πλεον η | γω φερεται

II. 1. πετομ ⋮ αι δ ελπισιν | ουτ ενθαδορ || ων ουτ οπισ | ω Λ |
κρισις ⋮ ουκ εστιν αλ | ηθης σοφι || ᾳ δ αν σοφι | αν

2. τι γαρ ⋮ η λαβδακιδ | αις Λ ||
παρα ⋮ μειψειεν αν | ηρ

3. η τω πολυβ | ου νεικος εκ | ειτ ουτε παρ || οιθεν ποτεγ | ωγουτε τα | ινυν πω Λ ||
αλλ ουποτ εγ | ωγαν πριν ιδ | οιμ ορθον επ || ος μεμφομεν | ων αν κατα | φαιην

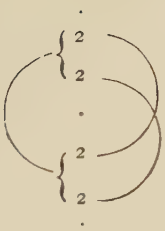
4. εμαθ ⋮ ον προς οτ | ου δη βασαν || ιζων βασαν | ω Λ ||
φανερ ⋮ α γαρ επ | αυτω πτερο || εσσ ηλθε κορ | α

5. επι ⋮ ταν επι | δαμον Λ ||
ποτε ⋮ και σοφος | ωφθη

6. φατιν ⋮ ειμ οιδιποδ | α λαβδακιδ | αις επι || κουρος α | δηλων θανατ | ων Λ]]
βασαν ⋮ ῳ θ αδυπολ | ις τω απ εμ | ας φρενος || ουποτ οφλ | ησει κακι | αν

I. *First Period:* 2 verses. Metre, *choriambic* (– ∪ ∪ –). This measure suits passionate despair or indignation: here it expresses the feeling with which the Chorus hear the charge against their king. Choriambics do not admit of anacrusis.

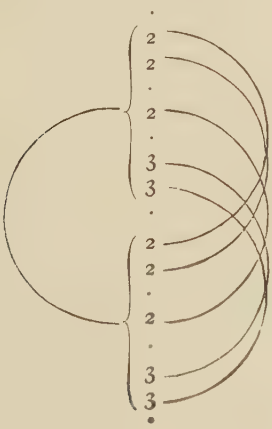
Each verse has 2 sentences of 2 feet each. Series: . 2 2 . 2 2. Form of period :—



A palinodic period.

II. *Second Period:* 6 verses. Metre, *ionic* (– – ⏑ ⏑), an animated, but less excited, measure than the preceding choriambic. Note that *one* verse (3) has *no anacrusis*. Such an ionic verse is most nearly akin to a choriambic, in which anacrusis is never allowed. Here we see the consummate skill of Sophocles in harmonising the character of the two periods. Verse 1. $\overline{\omega}$ = – – (§ 4): $\overline{\wedge}$ = a pause equal to ⏑ ⏑ (§ 10): the whole is thus – – ⏑ ⏑.

Verse 1 has 2 sentences of 2 feet each: v. 2, 1 of 2 feet: v. 3, 2 of 3 feet: v. 4, same as 1; v. 5, same as 2; v. 6, same as 3. Series: . 2 2 . 2 . 3 3 . 2 2 . 2 . 3 3. Form of period:—



A palinodic period.

III. First Kommos, vv. 649—697[1].

I. ⏑ – ⏑ | ˫ – ⏑ | ˫ – ⏑ | ˫ – ⏑ –
πιθ ⋮ ου θελ | ησ | ας φρον | ης ‖ ας ταν | αξ | λισσομ | αι Λ]]
γυν ⋮ αι τι | μελλ | εις κομ | ιζ ‖ ειν δομ | ων | τονδ εσ | ω

[Here follows an iambic dimeter.]

II. ⏑ – ⏑ ˫ | – ⏑ ˫ | – ⏑ ˫ | – ⏑ | – ⏑ –
τον ⋮ ουτε | πριν | νηπι | ον ‖ νυν τ εν | ορκ ‖ ω μεγ | αν κατ | αιδεσ | αι Λ]]
δοκ ⋮ ησις | αγν | ως λογ | ων ‖ ηλθε | δαπτ ‖ ει δε | και το | μη νδικ | ον

[Here follows an iambic trimeter.]

III. 1. ⏑ ⏑ ⏑ – ⏑ –, > ⏑ ⏑ – ⏑ –
τον ⋮ εναγη φιλ | ον μη ‖ ποτ εν αι τι | ᾳ Λ ‖
αλ ⋮ ις εμοιγ αλ | ις γας ‖ προπονουμεν | ας

2. ⏑ ⏑ ⏑ – ⏑ – ⏑ – – ⏑ –
συν ⋮ αφανει λογ | ωσα ‖ ιμον βαλ | ειν Λ]]
φαιν ⋮ εται ενθ ε | ληξεν ‖ αυτου μεν | ειν

[Here follow two iambic trimeters.]

IV. 1. ⏑ ˫ ˫ – ⏑ – ⏑ – ⏑ –
ου ⋮ τον | παντ | ων θε | ων θε | ον προμ | ον Λ ‖
ων ⋮ αξ | ειπ | ον μεν | συχ α | παξ μον | ον

2. – ⏑ ⏑ ⏑ ⏑ ⏑ ⏑ ⏑ ⏑ ⏑ ⏑ ⏑ ⏑ ⏑
αλι | ον επει | αθεος | αφιλος | οτι πυμ | α τον Λ ‖
ισθι | δε παρα | φρονιμον | απορον | επι φρον | ιμα

3. ⏑ – – ⏑ – ⏑ – – ⏑ –
ολ ⋮ οιμαν φρον | ησιν ει | τανδ εχω ‖
πε ⋮ φανθαι μ αν | ει σ ενοσφ | ιζομαν

[1] The received constitution of this *κομμός*—which, for convenience of reference to other editions, I have indicated in my text of the play—is as follows: (1) 1*st strophe*, 649—659, (2) 2*nd strophe*, 660—668; (3) 1*st antistr.*, 678—688, (4) 2*nd antistr.*, 689—697. The division exhibited above is, however, in stricter accord with scientific method. Here, Periods I. II. III. correspond to the 1st strophe and 1st antistrophe of the traditional arrangement: Period IV. corresponds to the 2nd strophe and 2nd antistrophe. Thus the whole *κομμός*, so far as it is lyric, might be conceived as forming a single strophe and antistrophe. These terms, however, are not applicable to the *κομμοί*, nor to the *μονῳδίαι* (lyrics sung by individual actors, *μέλη ἀπὸ σκηνῆς*), in the same accurate sense as to the odes sung by the Chorus, since here there was no regular dance accompanying the song. Consequently there was no need for the same rigour in the division of the composition. The principles which governed the structure of the *κομμοί* and *μονῳδίαι* have been fully explained by Dr Schmidt in vol. III. of his *Kunstformen*, '*Die Monodien und Wechselgesänge der Attischen Tragödie.*'

4. αλλ ⋮ α μοι δυσ | μορω γα | φθινουσα ‖
   οστ ⋮ εμαν γαν | φιλαν εν | πονοισιν

5. τρυχ ⋮ ει | ψυχ | αν ταδ | ει κακ | οις κακ | α ‖
   αλ ⋮ υ | ουσ | αν κατ | ορθον | ουρισ | as

6. προσ ⋮ αψ | ει | τοις παλ | αι τα | προς | σφῳν ∧]]
   τα ⋮ νυν | ευ | πομπος | αν γεν | οι | ο

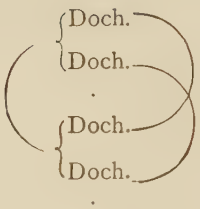
I. *First Period:* 1 verse, *choreic.* Two sentences of 4 feet each, forming :—

4
4) A stichic period.

II. *Second Period:* 1 verse, *choreic.* The rhythmical sentence of 2 feet νυν τ εν ορκ ‖ has nothing corresponding with it, but stands between 2 sentences of 4 feet each: *i.e.* it is a μεσῳδός or *interlude.* The form of the period is thus :—

4
2) A stichic period.
4

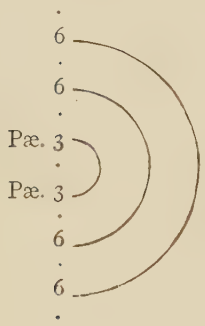
III. *Third Period:* 2 verses. Rhythm, *dochmiac.* When an interchange of measures occurs in Greek verse, it is nearly always between measures of equal length: as when the ionic, – – ∪ ∪, in $\frac{3}{4}$ time, is interchanged with the dichoree, – ∪ – ∪, in $\frac{6}{8}$ time. The peculiarity of the *dochmius* (ποῦς δόχμιος, 'oblique' foot) is that it is an interchange of measures *not* equal to each other,—viz. the bacchius ∪ – – or – – ∪ (with anacrusis). and shortened choree, – ∧ . The fundamental form is ∪ ⋮ – – ∪ | – ∧ ‖. The varieties are due to resolution of long syllables, or to the use of 'irrational' instead of short syllables. Seidler reckoned 32 forms; but, as Schmidt has shown, only 19 actually occur, and some of these very rarely. With resolution, the commonest form is that seen here, ∪ ⋮ ∪ ∪ – ∪ | – ∧ ‖. Each verse contains two dochmiac sentences: *i.e.* we have



A palinodic period.

IV. *Fourth Period:* 6 verses. In **1**, **2**, **5**, **6**, the metre is *choreic* (– ⏑). In **3**, **4**, the metrical basis is the *paeon*, here in its primary form, the 'amphimacer' or 'cretic,' – ⏑ –, combined with another measure of the same time-value ($\frac{5}{8}$), the bacchius (⏑ – – or – – ⏑)[1].

Verse 1 has 1 sentence of 6 feet; v. 2, the same; v. 3, 1 of 3 feet; v. 4, the same; vv. 5, 6 the same as 1, 2. Series: . 6 . 6 . 3 . 3 . 6 . 6 . : *i.e.*



Here we have no repetition of whole groups, but only of single sentences. The period is not therefore palinodic. And the single sentences correspond in an inverted order. This is called simply an *antithetic period.*

[1] In v. 4, if Dindorf's conjecture *φθινὰς* for *φθίνουσα* is received, we should write:

– ⏑ – – | – ⏑ – – | ⏑ –
ἀλλα μοι | δυσμορῳ | γα φθινας ||
– ⏑ – – | – ⏑ – – | ⏑ –
οστ εμαν | γαν φιλαν | εν πονοις.

The ear will show anyone that this is *rhythmically* better than what I obtain with the MS. *φθίνουσα* and *πόνοισιν*, and the conjecture *φθινὰς* is entitled to all the additional weight which this consideration affords. On other grounds—those of language and of diplomatic evidence—no less distinct a preference seems due to *φθίνουσα*.

IV. Second Stasimon, vv. 863—910.

First Strophe.

I. ει ⋮ μοι ξυν | ει | η φερ | οντι ‖ μοιρα | ταν ευ ‖ σεπτον | αγνει |
υβρ ⋮ ις φυτ | ευ | ει τυρ | αννον ‖ υβρις | ει πολλ ‖ ων υπ | ερπλησθ |
αν λογ | ων Λ]]
η ματ | αν

I. 1. εργ ⋮ ων τε | παντων | ων νομ | οι προ | κειντ | αι Λ ‖
α ⋮ μη πι | καιρα | μηδε | συμφερ | οντ | α

2. υψ ⋮ ιποδες | ουρανι | αν Λ ‖
ακρ ⋮ οτατα | γεισ ανα | βασ

3. δι ⋮ αιθερα | τεκνωθ | εντες | ων ο | λυμπ | ος Λ]]
α ⋮ ποτμοταt | αν ωρ | ουσεν | εις αν | αγκ | αν

II. 1. πα ⋮ τηρμονος | ουδε | νιν θνα | τα φυσις | ανερ | ων Λ ‖
ενθ ⋮ ου ποδι | χρησι | μω χρη | ται το καλ | ως δεχ | ων

2. ε ⋮ τικτεν | ουδε | μη ποτε | λαθ ‖ α κατα | κοιμ | ασ | η Λ ‖
πολ ⋮ ει παλ | αισμα | μη ποτε | λυσ ‖ αι θεον | αιτ | ου | μαι

3. μεγας ⋮ εν τουτ | οις θεος | ουδε | γηρ | ασκ | ει Λ]]
θεον ⋮ ου ληξ | ω ποτε | προστατ | αν | ισχ | ων

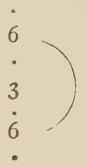
I. *First Period:* 1 verse. Rhythm, *logaoedic.*

Two sentences, of 4 feet each, are separated by a *mesode* or interlude, consisting of the sentence of 2 feet μοιρα | ταν ευ: *i.e.*

4
2) A stichic mesodic period.
4

II. *Second Period:* 3 verses. Rhythm the same[1].

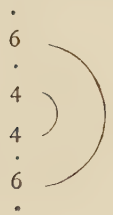
Verse 1 has 1 sentence of 6 feet: v. 2 is a mesode of 3 feet: v. 3, the same as 1: *i.e.*



A stichic mesodic period.

III. *Third Period:* 3 verses. Rhythm the same. For the mark ω over μεγας and θεον in 3, see § 9, and Parod. Str. II. Per. I. v. 3.

Verses 1, 3 have each 1 sentence of 6 feet: v. 2, 2 of 4 each: *i.e.*



An antithetic period. (See First Kommos, Per. IV.)

[1] The conjectural reading *οὐρανίᾳ | αἰθέρι*, adopted by Prof. White and by Dr Schmidt, would give in v. 3

> ⏑⏑ ⏑ ¯ ⏑ ⏑ ¯ ⏑ ¯
> αιθ ⋮ ερι τεκν | ωθ | εντες | ων ο | λυμπ | ος ∧ ‖

In the antistrophe, Prof. White reads simply *ἀκρότατον εἰσαναβᾶσ | ἀπότομον ὤρουσεν εἰς ἀνάγκαν*, which similarly would give

> ⏑ ⏑⏑⏑ ¯ ⏑ ⏑ ¯ ⏑ ¯
> απ ⋮ οτομον | ωρ | ουσεν | εις αν | αγκ | αν ∧ ‖

Now, there is no apparent reason for doubting the genuineness of the reading on which the MSS. agree, *οὐρανίαν | δι' αἰθέρα*: while in the antistr. the most probable reading seems to be *ἀκρότατα γεῖσ' ἀναβᾶσ' | ἀποτμοτάταν κ.τ.λ.* (See crit. n. and comment. on 876 f.)

Second Strophe.

I. 1. ειδε | τις υπερ | οπτα | χερσιν ‖
ουκετ | ι τον α | θικτον | ειμι

2. η λογ | ω πορ | ευετ | αι Λ ‖
γας επ | ομφαλ | ον σεβ | ων

3. δικ ⋮ ας αφοβ | ητος | ου | δε Λ ‖
ουδ ⋮ ες τον αβ | αισι | να | ον

4. δαιμον | ων εδ | η σεβ | ων Λ ‖
ουδε | ταν ο | λυμπι | αν

5. κακ ⋮ α νιν ελ | οιτο | μοιρ | α Λ ‖
ει ⋮ μη ταδε | χειρο | δεικτ | α

6. δυσποτμ | ου χαρ | ιν χλιδ | ας Λ ‖
πασιν | αρμοσ | ει βροτ | οις

II. 1. ει ⋮ μη το | κερδος | κερδαν | ει δικ | αι | ως Λ ‖
αλλ ⋮ ω κρατ | υνων | ειπερ | ορθ ακ | ου | εις

2. και ⋮ των α | σεπτων | ερξετ | αι Λ ‖
ξευ ⋮ παντ αν | ασσων | μηλαθ | οι

3. η ⋮ των α | θικτων | θιξετ | αι ματ | αζ | ων Λ ‖
σε ⋮ ταν τε | σαν α | θανατον | αιεν | αρχ | αν

II. 1. τις ⋮ ετι ποτ | εν | τοισδ αν | ηρ θε | ων βελ | η Λ ‖
φθιν ⋮ οντα | γαρ | λαϊ | ου παλ | αιφατ | α

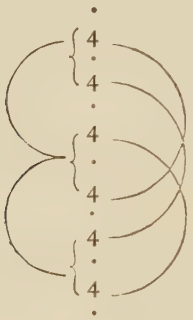
2. ευξετ | αι ψυχ | ας αμ | υνειν ‖
θεσφατ | εξαιρ | ουσιν | ηδη

3. ει γαρ | αι τοι | αιδε | πραξεις | τιμι | αι Λ ‖
κουδαμ | ου τιμ | αις α | πολλων | εμφαν | ης

4. τι ⋮ δει με χορ | ευειν ‖
ερρ ⋮ ει δε τα | θεια

I. *First Period:* 6 verses. Rhythm, *logaoedic.*

Each verse contains 1 sentence of 4 feet: and the six verses fall into 3 groups: *i.e.*



A repeated palinodic period.

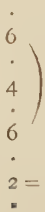
II. *Second Period:* 3 verses. Rhythm, the same. In v. 3 ⏑⏑ over θιξ means that in the antistrophe ⏑ ⏑ θαι αr represents, by resolution, a long syllable, see § 5.

Verses 1 and 3 have each one sentence of 6 feet: v. 2 is a mesode of 4 feet: *i.e.*

A stichic mesodic period.

III. *Third Period:* 4 verses. Rhythm, the same. In v. 4, the last syllable of χορευειν is marked *short*, because, being the last of a verse, it can be either long or short; and here it is the second of a choree, – ⏑.

Verses 1 and 3 have each 1 sentence of 6 feet: v. 2 is a mesode of 4 feet: v. 4 is an epode of 2 feet. Thus, in this period, the dancers stood still during the alternate verses, 2 and 4. The form is:—



A stichic mesodic period, with postlude.

V. Third Stasimon (properly a Hyporcheme[1]), vv. 1086—1109.

I. 1. ειπερ εγ | ω | μαντις | ειμι ‖ και κατ | α γνωμ | αν ιδρ | ις Λ ‖
τις σε τεκν | ον | τις σ ε | τικτε ‖ των μακρ | αι ων | ων αρ | α

2. ου τον ο | λυμπον α | πειρων | ω κιθ | αιρ | ων Λ ‖
πανος ορ | εσσιβατ | α πα | τρος πελ | ασθ | εισ

3. ουκ εσ | ει ταν | αυρι | ον ‖ πανσελ | ηνον | μηου σε | γε Λ]]
*η σεγ | ευναι | ειρα | τις ‖ λοξι | ου τῳ | γαρ πλακ | ες

II. 1. και πατρι | ω ταν | οιδιπ | ουν Λ ‖
αγρονομ | οι πασ | αι φιλ | αι

2. και τροφ | ον και | ματερ | αυξειν ‖
ειθ ο | κυλλαν | ας αν | ασσων

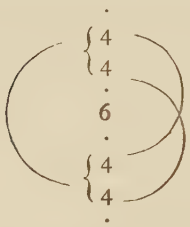
3. και χορ | ευεσθ | αι προς | ημων ‖ ως επι | ηρα φερ | οντα ‖ τοις εμ |
ειθ ο | βακχει | ος θε | ος ναι ‖ ων επ ακρ | ων ορε | ων ευρ ‖ ημα |
οις τυρ | αννι | οις Λ ‖
δεξατ | εκ | του

4. ι ⋮ η ι ε | φοιβε | σοι | δε Λ ‖
νυμφ ⋮ αν ελικ | ωνιδ | ων | αις

5. ταυτ αρ | εστ | ει | η Λ]]
πλειστα | συμ | παιζ | ει

[1] ὑπόρχημα, 'a dance-song,' merely denotes a melody of livelier movement than the ordinary *στάσιμα* of the tragic Chorus, and is here expressive of delight. Thus Athenaeus says (630 E) ἡ δ' ὑπορχηματικὴ (ὄρχησις) τῇ κωμικῇ οἰκειοῦται, ἥτις καλεῖται κόρδαξ· παιγνιώδεις δ' εἰσὶν ἀμφότεραι: 'the hyporchematic dance is akin to the comic dance called "cordax," and both are sportive.' Fragments of *ὑπορχήματα*, which were used from an early age in the worship of Apollo, have been left by several lyric poets,—among whom are Pratinas (who is said to have first adapted them to the Dionysiac cult),—Bacchylides, and Pindar.

I. *First Period:* 3 verses. Rhythm, *logaoedic.* If in the first sentence of v. 3 we adopt for the antistrophe Arndt's conjecture, *ἦ σέ γ' εὐνάτειρά τις* (which is somewhat far from the MSS.), then verses 1 and 3 have each 2 sentences of 4 feet, and verse 2 has 1 of 6 feet; *i.e.*



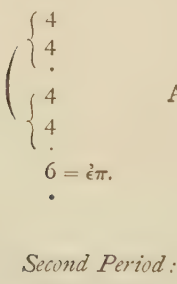
A palinodic period, with mesode.

If, on the other hand, we should hold that *ἦ σέ γέ τις θυγάτηρ* represents the true *metre* (being corrupted from *ἦ σέ γ' ἔφυσε πατὴρ*) and that *οὐκ ἔσῃ τὰν αὔριον* should be amended to *τὰν ἐπιοῦσαν ἔσῃ*, the rhythmical correspondence of sentences would be different. The rhythmical division of verses 2 and 3 would then be :—

2. *ου τον ο | λυμπον α | πειρ | ων || ω κιθ | αιρ | ων | ταν ∧ ||*
πανος ορ | εσσιβατ | α | πα || τρος πελ | ασθ | εισ | η

3. *επι ⋮ ουσαν εσ | ει | πανσελ | ηνον | μη ου σε | γε ∧*
σε γε ⋮ φυσε πα | τηρ | λοξι | ας τω | γαρ πλακ | ες

and v. 3 would be an epode, the form being :—



A palinodic period, with postlude.

II. *Second Period:* 5 verses. Rhythm, the same. Verses 1, 2, 4, 5 have each one sentence of 4 feet: v. 3 has 3 sentences, the first and third of 4 feet each, the second of 3 (the words *ὡς ἐπὶ ἦρα φέροντα*). Series: . 4 . 4 . 4 3 4 . 4 . 4 . , *i.e.*

Here, single sentences correspond in an *inverted* order, while the middle sentence of v. 3 has nothing corresponding to it, but forms a mesode or interlude. This is therefore a *mesodic period*. We need not add 'antithetic,' because, where more than two *single sentences* (and not groups) are arranged about a mesode, their arrangement is *normally* inverted.

VI. Fourth Stasimon, vv. 1186—1222.

First Strophe

(forming a single period).

1. ι | ω γενε | αι βροτ | ων Λ ||
   οσ | τις καθ υπ | ερ βολ | αν

2. ως υμ | ας ισα | και το | μη || δεν ζωσ | ας εναρ | ιθμ | ω Λ ||
   τοξευσ | ας εκρατ | ησε | του || παντ ευ | δαιμονος | ολβ | ου

3. τις | γαρ τις αν | ηρ πλε | ον Λ ||
   ω | ζευ κατα | μεν φθισ | ας

4. τας ευ | δαιμονι | ας φερ | ει Λ ||
   ταν γαμψ | ωνυχα | παρθεν | ον

5. η τοσ | ουτον οσ | ον δοκ | ειν Λ ||
   χρησμῳδ | ον θαναT | ωνδ εμ | α

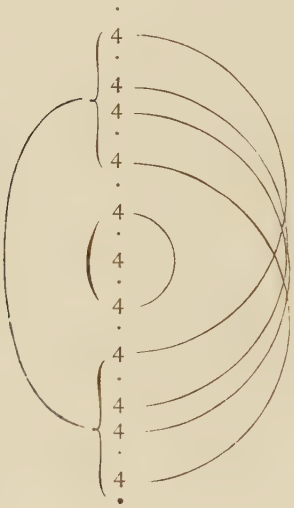
6. και δοξ | αντ απο | κλιν | αι Λ ||
   χωρα | πυργος αν | εστ | α

7. τον ⋮ σον | τοι παρα | δειγμ εχ | ων Λ ||
   εξ ⋮ ου | και βασιλ | ευς καλ | ει

8. τον ⋮ σον | δαιμονα | τον σον | ω ‖ τλαμον | οιδιποδ | α βροτ | ων Λ
εμ ⋮ ος | και τα μεγ | ιστ ε | τιμ ‖ αθης | ταις μεγαλ | αισιν | εν

9. ου | δεν μακαρ | ιζ | ω Λ ‖
θη | βαισιν αν | ασσ | ων

Rhythm, *logaoedic*. Verse 1 contains 1 sentence of 4 feet: v. 2, 2 of 4 feet each: v. 3, 1 of 4 feet; to which answer respectively vv. 7, 8, 9. Verses 4, 5, 6 also contain each 1 sentence of 4 feet, v. 4 answering to v. 6, and v. 5 forming a mesode. The series .4.44.4., 4.4.4., 4.44.4. thus forms the period:—



Since the whole group, consisting of vv. 1, 2, 3, recurs once, the period is *palinodic*; since the sentences formed by vv. 4 and 6 are grouped about the interlude formed by v. 5, it is also *mesodic*.

Second Strophe.

I. 1. τα ⋮ νυν δ ακ | ου | ειν τις | αθλι | ωτερ | ος Λ ‖
εφ ⋮ ευρε σ | α | κονθ ο | πανθ ορ | ων χρον | ος

2. τις ⋮ ατ | αις | αγρι | αις τις | εν πον | οις Λ
δικ ⋮ αζ | ει | τον αγαμ | ον γαμ | ον παλ | αι

3. ξυν ⋮ οικος | αλλαγ | α βι | ου Λ ‖
τεκν ⋮ ουντα | και τεκν | ουμεν | ον

II. 1. ι | ω | κλεινον | οιδιπ | ου καρ | α Λ ‖
ι | ω | λαϊ | ειον | ω τεκν | ον

2. ω μεγ | ας λιμ | ην Λ ‖
ειθε σ | ειθε | σε

3. αυτος | ηρκεσ | εν Λ ‖
μηποτ | ειδομ | αν

4. παιδι | και πα | τρι θαλαμ | ηπολ | ῳ πεσ | ειν Λ ‖
δυρο | μαι γαρ | ωσπερ ι | αλεμ | ον χε | ων

II. 1. πως ποτε | πως ποθ | αι πατρ | ω ‖ αι σ αλοκ | ες φερ | ειν ταλ | ας Λ ‖
εκ στοματ | ων το δ | ορθον | ειπ ‖ ειν ανεπν | ευσα τ | εκ σεθ | εν

2. σιγ εδυν | α | θησαν | ες τοσ | ον | δε Λ ‖
και κατε | κοιμ | ησα | τουμον | ομμ | α

I. *First Period:* 3 verses. Rhythm, *choreic.* Verses **1** and **2** have each 1 sentence of 6 feet: **v. 3** forms an epode or postlude of 4 feet: *i.e.*

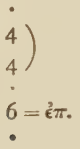
6
6 A stichic period, with postlude.
4 = ἐπ.

II. *Second Period:* 4 verses. Rhythm, the same. In v. 4 τρῐ̆ θᾰλᾰ̆μ is an *apparent* tribrach, representing a cyclic dactyl, – ∪ ∪, and having the time-value of (see § 7). This denoted by writing ⏜ ∪ ∪, because the 'irrational' character, though in strictness shared by the first and second short syllables, is more evident in the first.

Verses **1**, **4** have each 1 sentence of 6 feet, vv. **2**, **3** each 1 of 3 : *i.e.*

An antithetic period: see First Kommos, Per. IV.

III. *Third Period:* 2 verses. Rhythm, the same. Verse 1 has 2 sentences, each of 4 feet: v. 2 has 1 of 6 feet, and forms an epode or postlude: *i.e.*



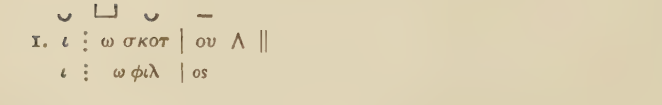
A stichic period, with postlude: see Parod. Str. II. Per. I., Stas. I. Str. I. Per. III.

VII. Second Kommos[1], vv. 1297—1368.

(After the anapaests of the Chorus, 1297—1306, and of Oedipus, 1307—1311, followed by one iambic trimeter of the Chorus, 1312, the strophic system of lyrics begins at 1313.)

First Strophe

(forming a single period).

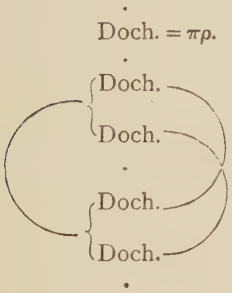


[1] At v. 1336, and in the corresponding 1356, an iambic dimeter is given to the Chorus (Period III., v. 3). With this exception, the Chorus speaks only iambic trimeters, which follow a lyric strophe or antistrophe assigned to Oedipus. Since, then, the lyrics belong all but exclusively to Oedipus, the passage might be regarded as his *μονῳδία*, interrupted by occasional utterances, in the tone of dialogue, by the Chorus. If, however, regard is had to the character and matter of the whole composition, it will be felt that it may be properly designated as a *κομμός*, the essence of which was the alternate lament. On a similar ground, I should certainly consider it as beginning at 1297, though the properly lyric form is assumed only at 1313.

3. α ⋮ δαματον τε | και δυσ ‖ ουριστον | ον ∧ ‖
υπ ⋮ ομενεις με | τον τυφλ ‖ ον κη δευ | ων

[Here follow four iambic trimeters.]

Rhythm, *dochmiac:* see First Kommos, Period III. It will be seen that every dochmiac metre here is a variation of the ground-form ⏑ ⋮ – – ⏑ | – ∧ ‖, by substitution either of ⏑ ⏑ for –, or of > (an irrational syllable, *apparently* long) for ⏑, as in v. 3, κῆδεῦ͡ων. Verse 1 is a dochmiac used as a *prelude* (προῳδικόν), ω being prolonged to the time-value of – –. Vv. 2, 3 have each 2 dochmiac sentences: *i.e.*



A palinodic period, with prelude.

Second Strophe.

I. 1. α ⋮ πολλων ταδ | ην α ‖ πολλων φιλ | οι ∧ ‖
ολ ⋮ οιθ οστις | ην ος ‖ αγριας πεδ | ας

2. ο ⋮ κακα κακα τελ | ων εμ ‖ α ταδ εμα παθ | ε α ∧ ‖
νομ ⋮ αδ επιποδι | ασ ε ‖ λυσ απο τε | φονου

II. ε ⋮ παισε δ | αυτο | χειρ νιν | ουτις ‖ αλλ εγ | ω | τλαμ | ων ∧ ‖
ερρ ⋮ υτο | κανεσ | ωσε μ | ουδεν ‖ ες χαρ | ιν | πρασσ | ων

II. 1. τι ⋮ γαρ εδει μ ορ | αν ∧ ‖
τοτ ⋮ ε γαρ αν θαν | ων

2. οτ ⋮ ῳ γ ορ | ωντι | μηδεν | ην ιδ | ειν γλυκ | υ ∧ ‖
ουκ ⋮ ην φιλ | οισιν | ουδ εμ | οι τοσ | ονδ αχ | ος

3. ηv ⋮ ταυθ οπ | ωσπερ | και συ | φης Λ ‖
θελ ⋮ οντι | καμοι | τουτ αν | ην

4. τι ⋮ δητ εμ | οι | βλεπτον | η ‖ στερκτον | η προσ | η γορ | ον Λ ‖
ουκ ⋮ ουν πα | τρος γ | αν φον | ευς ‖ ηλθον | ουδε | νυμφι | ος

5. ετ ⋮ εστ ακ | ου | ειν | αδον | α φιλ | οι Λ]]
βροτ ⋮ οις ε | κληθ | ην | ων ε | φυν απ | ο

IV. 1. απ ⋮ αγετ εκ τοπ | ιον οτ ‖ ι ταχιστ α | με Λ ‖
νυν δ ⋮ αθεος μεν | ειμ αν ‖ οσιων δε | παις

2. απ ⋮ αγετ ω φιλ | οι τον ‖ μεγ ολεθρι | ον Λ ‖
ομ ⋮ ογενης δ αφ | ων αυτ ‖ οσ εφυν ταλ | ας

3. τον ⋮ καταρατο | τατον ετ ‖ ι δε και θε | οις Λ ‖
ει ⋮ δε τι πρεσβυ | τερον ετ ‖ ι κακου κακ | ον

4. εχθρ ⋮ οτατον βροτ | ων Λ]]
τουτ ⋮ ελαχ οιδιπ | ους

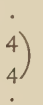
[Here follow two iambic trimeters.]

I. *First Period:* 2 verses. Rhythm, *dochmiac.* In verse 1 (antistrophe), we have ἄγρῐᾱς: observe that if we read ἀπ' ἀγρίας the dochmiac would have one ⏑ too much, and see my note on v. 1350. In v. 2, the MS. reading νομάδος is *impossible*, as the metre shows. φῠνῠ̄, by resolution for –, as in the strophe, since the last syllable of a verse can be either long or short: see on Parod. Str. II. Per. I. v. 1, and cp. χορευεῖν, Stas. II. Str. II. Per. III. v. 4. Metre would admit ἔλαβέ μ' or ἔλαβεν, but not, of course, ἔλυσέ μ' or ἔλυσεν.

Each verse has two dochmiac sentences, *i.e.*

(Doch. Doch.) (Doch. Doch.) A palinodic period.

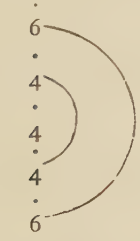
II. *Second Period:* 1 verse. Rhythm, *choreic.* Two sentences, each of 4 feet: *i.e.*



A stichic period.

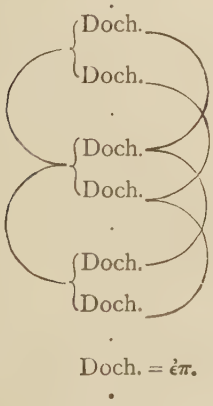
III. *Third Period:* 5 verses. Rhythm, *choreic*, except in verse 1, which is a dochmiac, serving as prelude (*προῳδικόν*).

Verse 2 has 1 sentence of 6 feet: v. 3, 1 of 4 feet: v. 4, 2 of 4 feet each: v. 5, 1 of 6 feet. The first of the 2 sentences in v. 4 forms a *mesode;* which can either (as here) begin a verse, or close it, or stand within it, or form a separate verse. Series: . 6 . 4 . 4 . 4 . 6 . : form :—



A mesodic period, with prelude. See Stas. III. Per. III.

IV. *Fourth Period:* 4 verses. Rhythm, *dochmiac.* Verses 1, 2, 3 have each two dochmiac sentences: v. 4 has one, which forms an epode: *i.e.*



A repeated palinodic period, with postlude.

RELATIONS OF LYRIC FORM AND MATTER.

In the lyric parts of Tragedy, the poet was a composer, setting words to music. Words, music, and dance were together the expression of the successive feelings which the course of the drama excited in the Chorus, or typical spectator. It is obvious, then, that the choice of lyric rhythms necessarily had an ethical meaning, relative to the mood which in each case sought utterance. It is everywhere characteristic of Sophocles that he has been finely sensitive to this relation. So much, at least, moderns can see, however far they may be from adequately appreciating the more exquisite secrets of his skill. Without attempting minute detail, we may glance here at some of the chief traits in which this skill is exemplified by the lyrics of the *Oedipus Tyrannus*.

I. PARODOS. *First Strophe.* The Theban Elders are reverentially awaiting the message from Delphi, and solemnly entreating the gods for deliverance from their woes. With this mood the *dactylic* rhythm is in unison. The Greek dactylic measure was slow and solemn, the fitting utterance of lofty and earnest warning—as when oracles spoke—or, as here, of exalted faith in Heaven.

Second Strophe. Period I. The chorees, in *logaoedic* rhythm, express the lively sense of personal suffering (ἀνάριθμα γὰρ φέρω | πήματα). Per. II. *Dactyls*, somewhat less stately than those of the opening, again express trust in the gods who will banish the pest.

Third Strophe. *Choreic* rhythms of the strongest and most excited kind embody the fervid prayer that the Destroyer may be quelled by the Powers of light and health.

II. FIRST STASIMON. The doom has gone forth against the unknown criminal; and the prophet has said that this criminal is Oedipus. *First Strophe.* While the rhythm is *logaoedic* throughout, the fuller measures of Period I. are suited to the terrible decree of Delphi; those of Per. II. to the flight of the outlaw; those of III. to the rapid pursuit, and, finally, to the crushing might, of the Avenger.

Second Strophe. Period I. The *choriambic* rhythm—the most passionate of all, adapted to vehement indignation or despair—interprets the intensity of emotion with which the Theban nobles have heard the charge against their glorious king. Period II. Passing to their reasons for discrediting that charge, the Chorus pass at the same time from the choriambic rhythm to the kindred but less tumultuous *ionic*, which is here (as we have seen) most skilfully linked on to the former.

III. The First Kommos, in its 3rd and 4th Periods, shows how *dochmiac* measures, and *paeonic* combined with choreic, can suit varying tones of piteous entreaty or anxious agitation; an effect which, as regards dochmiacs, the Second Kommos (VII) also exhibits in a still more impressive manner.

IV. In the Second Stasimon, *logaoedics* are the vehicle of personal reflection and devotion; the lively measures of the Hyporcheme which holds the place of Third Stasimon (V) speak for themselves.

VI. In the Fourth Stasimon we have a highly-wrought example of lyric art comparable with the First Stasimon, and with the Parodos. The utter ruin of Oedipus has just been disclosed. *First Strophe.* It was a general rule that, when a verse was opened with a *syncope*, anacrusis must precede. By the *disregard* of this rule here, an extraordinary weight and solemnity are imparted to the first accent of the lament: ⏑ ⏑ – ⏑ –
ι | ω γενε | αι βροτ | ων ∧ ||. (See the musical rendering of this, Appendix, § 10, p. 205.) So, again, in the profoundly sorrowful conclusion drawn from the instance of Oedipus, ⏑ ⏑ – –
ουδ | εν μακαρ | ιζω ∧ ||. And, since his unhappy fate is here contemplated in its entirety, the whole strophe forms a single rhythmical period.

The *Second Strophe*—reflecting on *particular aspects* of the king's destiny—is appropriately broken up into three short periods; and the choreic rhythm is here so managed as to present a telling contrast with the logaoedic rhythm of the first strophe. The weightiest verses are those which form the conclusion.

I have but briefly indicated relations of which the reader's own ear and feeling will give him a far more vivid apprehension. There are no metrical texts in which it is more essential than in those of ancient Greece never to consider the measures from a merely mechanical point of view, but always to remember *what* the poet is saying. No one who cultivates this simple habit can fail to attain a quicker perception of the delicate sympathies which everywhere exist between the matter and the form of Greek lyrics.

ΣΟΦΟΚΛΕΟΥΣ

ΟΙΔΙΠΟΥΣ ΤΥΡΑΝΝΟΣ

ΣΟΦΟΚΛΕΟΥΣ

ΟΙΔΙΠΟΥΣ ΤΥΡΑΝΝΟΣ

I.

ΑΡΙΣΤΟΦΑΝΟΥΣ ΓΡΑΜΜΑΤΙΚΟΥ ΥΠΟΘΕΣΙΣ.

Λιπὼν Κόρινθον Οἰδίπους, πατρὸς νόθος
πρὸς τῶν ἁπάντων λοιδορούμενος ξένος,
ἦλθεν πυθέσθαι Πυθικῶν θεσπισμάτων
ζητῶν ἑαυτὸν καὶ γένους φυτοσπόρον.
εὑρὼν δὲ τλήμων ἐν στεναῖς ἁμαξιτοῖς
ἄκων ἔπεφνε Λάϊον γεννήτορα.
Σφιγγὸς δὲ δεινῆς θανάσιμον λύσας μέλος
ἤσχυνε μητρὸς ἀγνοουμένης λέχος.
λοιμὸς δὲ Θήβας εἶλε καὶ νόσος μακρά.
Κρέων δὲ πεμφθεὶς Δελφικὴν πρὸς ἑστίαν,
ὅπως πύθηται τοῦ κακοῦ παυστήριον,
ἤκουσε φωνῆς μαντικῆς θεοῦ πάρα,
τὸν Λαΐειον ἐκδικηθῆναι φόνον.
ὅθεν μαθὼν ἑαυτὸν Οἰδίπους τάλας
δισσάς τε χερσὶν ἐξανάλωσεν κόρας,
αὐτὴ δὲ μήτηρ ἀγχόναις διώλετο.

ΑΡΙΣΤΟΦΑΝΟΥΣ.....ΥΠΟΘΕΣΙΣ] *Ἀριστοφάνους ἐπίγραμμα εἰς τὸν τύραννον οἰδίπουν* A. The word *ἐπίγραμμα*, which could denote the 'title' of a book, is not a correct substitute for *ὑπόθεσις*. 3 *θεσπισμάτων*] *νόμων θέλει* A, which indicates that *ἐλθὼν* was a v.l. for *ἦλθεν* in this verse. 11 *πύθηται* MSS., vivid for *πύθοιτο*, which Brunck unnecessarily conjectured. 15 *δισσαῖς* MSS., *δισσάς* Elmsley. *πόρπαισι δισσὰς* Brunck. 16 *αὐτὴ δὲ*] *αὐτή τε* Elmsley. But the composer may have imitated the irregular sequence *τε—δέ* which sometimes occurs (as *El.* 1099, *Ai.* 836).

ΑΡΙΣΤΟΦΑΝΟΥΣ ΓΡΑΜΜΑΤΙΚΟΥ] The first of the three prose *ὑποθέσεις* to the *Antigone* is also ascribed in the MSS. to Aristophanes of Byzantium (flor. 200 B.C.). His name is likewise given in the MSS. to the metrical *ὑποθέσεις* prefixed to all the extant comedies of his namesake except the *Thesmophoriazusae*. All these ascriptions are now generally held to be false. There is no reason to think that the fashion of metrical arguments existed in the Alexandrian age: and the language in every case points more or less clearly to a lower date. The verses above form no exception to the rule, though they are much more correct than the comic *ὑποθέσεις*. See Nauck's fragments of the Byzantine Aristophanes, p. 256: Dindorf agrees with him, *Schol. Soph.* vol. II. p. xxii.

II.

ΔΙΑ ΤΙ ΤΥΡΑΝΝΟΣ ΕΠΙΓΕΓΡΑΠΤΑΙ.

Ο ΤΥΡΑΝΝΟΣ ΟΙΔΙΠΟΥΣ *ἐπὶ διακρίσει θατέρου ἐπιγέγραπται. χαριέντως δὲ* ΤΥΡΑΝΝΟΝ *ἅπαντες αὐτὸν ἐπιγράφουσιν, ὡς ἐξέχοντα πάσης τῆς Σοφοκλέους ποιήσεως, καίπερ ἡττηθέντα ὑπὸ Φιλοκλέους, ὥς φησι Δικαίαρχος. εἰσὶ δὲ καὶ οἱ* ΠΡΟΤΕΡΟΝ, *οὐ* ΤΥΡΑΝΝΟΝ, *αὐτὸν ἐπιγράφοντες, διὰ τοὺς χρόνους τῶν διδασκαλιῶν καὶ διὰ τὰ πράγματα· ἀλήτην γὰρ καὶ πηρὸν Οἰδίποδα τὸν ἐπὶ Κολωνῷ εἰς τὰς Ἀθήνας ἀφικνεῖσθαι. ἴδιον δέ τι πεπόνθασιν οἱ μεθ' Ὅμηρον ποιηταὶ τοὺς πρὸ τῶν Τρωϊκῶν βασιλεῖς* ΤΥΡΑΝΝΟΥΣ *προσαγορεύοντες, ὀψέ ποτε τοῦδε τοῦ ὀνόματος εἰς τοὺς Ἕλληνας διαδοθέντος, κατὰ τοὺς Ἀρχιλόχου χρόνους, καθάπερ Ἱππίας ὁ σοφιστής φησιν. Ὅμηρος γοῦν τὸν πάντων παρανομώτατον Ἔχετον βασιλέα φησὶ καὶ οὐ τύραννον·*

Εἷς Ἔχετον βασιλῆα, βροτῶν δηλήμονα.

προσαγορευθῆναι δέ φασι τὸν τύραννον ἀπὸ τῶν Τυρρηνῶν· χαλεποὺς γάρ τινας περὶ λῃστείαν τούτους γενέσθαι. ὅτι δὲ νεώτερον τὸ τοῦ τυράννου ὄνομα δῆλον. οὔτε γὰρ Ὅμηρος οὔτε Ἡσίοδος οὔτε ἄλλος οὐδεὶς τῶν παλαιῶν τύραννον ἐν τοῖς ποιήμασιν ὀνομάζει. ὁ δὲ Ἀριστοτέλης ἐν Κυμαίων πολιτείᾳ τοὺς τυράννους φησὶ τὸ πρότερον αἰσυμνήτας προσαγορεύεσθαι. εὐφημότερον γὰρ ἐκεῖνο τοὔνομα.

2 *ἐπιγράφουσιν*] So Dindorf with L: vulg. *ἐπέγραφον*. 4 ΠΡΟΤΕΡΟΝ, *οὐ* ΤΥΡΑΝΝΟΝ, *αὐτὸν*] L, Dind.: vulg. ΠΡΟΤΕΡΟΝ *αὐτὸν*, *οὐ* ΤΥΡΑΝΝΟΝ.

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2 *τύραννον...ἐπιγράφουσιν*] The distinguishing title was suggested by v. 514 of the play, *τὸν τύραννον Οἰδίπουν*, v. 925 *τὰ τοῦ τυράννου...Οἰδίπου*. Sophocles doubtless called it simply *Οἰδίπους*. 9 *κατὰ τοὺς Ἀρχιλόχου χρόνους*] circ. 670 B.C. It is about 679 B.C. that Orthagoras is said to have founded his dynasty at Sicyon, and 'the despots of Sikyôn are the earliest of whom we have any distinct mention,' Grote III. 43.

12 Ἔχετον] *Od.* 18. 85. 15 *οὔτε γὰρ Ὅμηρος*] For the writer of this *ὑπόθεσις*, then (unless he made an oversight), 'Homer' was not the author of the 'Homeric hymn' to Ares, 8. 5, *ἀντιβίοισι τύραννε, δικαιοτάτων ἀγὲ φωτῶν*. The earliest occurrences of the word *τύραννος* which can be approximately dated are (1) Alcaeus fr. 37 Bergk, circ. 606 B.C., refering to Pittacus; see below on 17: (2) Pind. *Pyth.* 3. 85, where it is convertible with *βασιλεύς*, *ib.* 70 (Hiero of Syracuse), date perh. 474 B.C. (see Fennell's introd.): and (3) Aesch. *P. V.* 736 *ὁ τῶν θεῶν τύραννος* (Zeus), date circ. 472—469 B.C. On the question as to the origin of *τύραννος*, scholars will read with interest the opinion of the author of *Greek and Latin Etymology*. Mr Peile has kindly communicated to me the following note:—"There seems no reason to doubt the usual connection of *τύραννος* with √*tur*, a by-form of √TAR. It does not occur, I think, in Greek, but it is used in Vedic,—as is also the common epithet *tur-a*, 'strong,' applied chiefly to Indra, but also to other gods. Rarer cognates are *turvaṇ*, ='victory,' and *turvaṇi*='victorious,' also of Indra. The primary meaning of the root was 'to bore'—then 'to get to the end' of a thing—then 'to get the better of' it. There is another family of words, like in form, with the general sense of 'haste'; e.g. *turvaṇya*, a verb-stem in Vedic='to be eager,' and *turaṇyu* an adjective. These, I think, are distinct in origin. In form they come nearer to *τύραννος*. But I think that they are *late* Vedic forms, and therefore cannot be pressed into the service. The form in Greek is difficult to explain in either case. If there were an Indo-Eur. *turvan* (whence the Sanskrit word), the Greek might have formed a secondary *turan-yo:* but one would expect this to have taken the form *τυραινο*. Taking into account the entire absence of all cognates in Greek, I think that it is probably a borrowed word, and that from being an adjective (?='mighty'), it became with the Greeks a title." 16 *ἐν Κυμαίων πολιτείᾳ*] Cp. schol. in Eur. *Med.* 19 (Dind. vol. IV. p. 8) *αἰσυμνᾷ· ἠγεῖται καὶ ἄρχει· ἰδίως δέ φησιν Ἀριστοτέλης ὑπὸ Κυμαίων αἰσυμνήτην τὸν ἄρχοντα λέγεσθαι. 'αἰσυμνῆται δὲ κριτοὶ ἐννέα πάντες ἀνέσταν'* [*Od.* 8. 258] *τοὺς ἄρχοντας τῶν ἀγώνων* (*sc.* *ὁ ποιητὴς λέγει*). 17. The *αἰσυμνητεία* resembled the *τυραννίς* in being *absolute*, but differed from it in being *elective;* hence it is called by Arist. *αἱρετὴ τυραννίς*, *Pol.* 3. 14. Alluding to the choice of Pittacus as *αἰσυμνήτης* by the Mityleneans, Alcaeus said *ἐστάσαντο τύραννον*, *ib.*: but this was *ad invidiam*.

III.

ΑΛΛΩΣ.

Ὁ Τύραννος Οἰδίπους *πρὸς ἀντιδιαστολὴν τοῦ ἐν τῷ* Κολωνῷ *ἐπιγέγραπται. τὸ κεφάλαιον δὲ τοῦ δράματος γνῶσις τῶν ἰδίων κακῶν* Οἰδίποδος, *πήρωσίς τε τῶν ὀφθαλμῶν, καὶ δι' ἀγχόνης θάνατος* Ἰοκάστης.

'Haec in fine fabulae habet L, om. A, qui de sequentibus nihil habet praeter aenigma Sphingis,' Dind. *Schol.* II. 13.

ΧΡΗΣΜΟΣ Ο ΔΟΘΕΙΣ ΛΑΙΩι ΤΩι ΘΗΒΑΙΩι.

Λάϊε Λαβδακίδη, παίδων γένος ὄλβιον αἰτεῖς.
δώσω τοι φίλον υἱόν· ἀταρ πεπρωμένον ἐστὶν
παιδὸς ἑοῦ χείρεσσι λιπεῖν φάος. ὣς γὰρ ἔνευσε

Ζεὺς Κρονίδης, Πέλοπος στυγεραῖς ἀραῖσι πιθήσας,
οὗ φίλον ἥρπασας υἱόν· ὁ δ' ηὔξατό σοι τάδε πάντα.

ΧΡΗΣΜΟΣ...ΘΗΒΑΙΩι.] So L: vulg. *χρησμὸς δοθεὶς Λαΐῳ.* 2 *δώσω...ἐστὶν*] Another reading was *τέξεις μὲν φίλον υἱόν· ἀτὰρ τόδε σοι μόρος ἔσται·* cp. Valckenaer, Eur. *Phoen.* p. xvi. 3 *παιδὸς ἑοῦ*] Valck. *l.c.* cites this reading from the cod. Augustanus, and it is probably right, *ἑοῦ* here meaning 'thine,' in which sense Zenodotus rightly wished to substitute it for *ἑῆος* in *Il.* 1. 393, 15. 138, 24. 422, 550. The pron. *ἑός* (=*σϝός*) properly meant merely 'own,' and (like the pron. stem *sva*, 'self') was applicable to the 1st and 2nd persons, sing. or plur., no less than to the 3rd. Vulg. *σοῦ παιδὸς.*

ΤΟ ΑΙΝΙΓΜΑ ΤΗΣ ΣΦΙΓΓΟΣ.

Ἔστι δίπουν ἐπὶ γῆς καὶ τετράπον, οὗ μία φωνή,
καὶ τρίπον· ἀλλάσσει δὲ φυὴν μόνον ὅσσ' ἐπὶ γαῖαν
ἕρπετὰ κινεῖται ἀνά τ' αἰθέρα καὶ κατὰ πόντον.
ἀλλ' ὁπόταν πλείστοισιν ἐρειδόμενον ποσὶ βαίνῃ,
ἔνθα τάχος γυίοισιν ἀφαυρότατον πέλει αὐτοῦ.

2 *φυὴν*] *φύσιν* Athen. 456 B, *-βοὴν* L, A. 3 *κινεῖται*] *γίνηται* L. 4 *ἐρειδόμενον* a specious but unsound reading. The contrast is not between haste and slowness, but between the number of the feet, and the weakness of the support which they afford.

Athenaeus 456 B introduces his quotation of the riddle thus: Καὶ *τὸ τῆς Σφιγγὸς δὲ αἴνιγμα Ἀσκληπιάδης ἐν τοῖς Τραγῳδουμένοις τοιοῦτον εἶναι φησίν.* Asclepiades of Tragilus in Thrace, a pupil of Isocrates, wrote (circ. 340 B.C.) a work called Τραγῳδούμενα ('Subjects of Tragedy') in six books, dealing with the legendary material used by the tragic poets, and their methods of treatment. The Αἴνιγμα, in this form, is thus carried back to at least the earlier part of the fourth century B.C.

ΛΥΣΙΣ ΤΟΥ ΑΙΝΙΓΜΑΤΟΣ.

Κλῦθι καὶ οὐκ ἐθέλουσα, κακόπτερε Μοῦσα θανόντων,
φωνῆς ἡμετέρης σὸν τέλος ἀμπλακίης.
ἄνθρωπον κατέλεξας, ὃς ἠνίκα γαῖαν ἐφέρπει,
πρῶτον ἔφυ τετράπους νήπιος ἐκ λαγόνων·
γηραλέος δὲ πέλων τρίτατον πόδα βάκτρον ἐρείδει,
αὐχένα φορτίζων, γήραϊ καμπτόμενος.

5 *ἐρείδει* Gale: ἔχει or *ἐπάγει* MSS.

The Λύσις is not in the MSS. of Sophocles, but is given by the schol. on Eur. *Phoen.* 50 (*αἴνιγμ' ἐμὸς παῖς Οἰδίπους Σφιγγὸς μαθών*)...*τὴν δὲ λύσιν τοῦ αἰνίγματος οὕτω τινές φασιν·* 'Κλῦθι' κ.τ.λ. Valckenaer, *Schol. Phoen.* p. 28, gives it as above from a collation of three MSS.

ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ.

ΟΙΔΙΠΟΥΣ.
ΙΕΡΕΥΣ.
ΚΡΕΩΝ.
ΧΟΡΟΣ *γερόντων Θηβαίων.*
ΤΕΙΡΕΣΙΑΣ.
ΙΟΚΑΣΤΗ.
ΑΓΓΕΛΟΣ.
ΘΕΡΑΠΩΝ *Λαΐου.*
ΕΞΑΓΓΕΛΟΣ.

The *ἱκέται* in the opening scene (1—150) are a body of *κωφὰ πρόσωπα* like the citizens whom Eteocles addresses in Aesch. *Th.* 1—38, or the Areiopagites in *Eum.* 566 ff. They would probably come within the meaning of the term *παραχορήγημα*, which denoted anything furnished by the choregus *in supplement* to the ordinary requirements of a drama. Some, however, deny this, holding that it was an ordinary duty of the choregus to provide all 'mute persons,' however numerous (A. Müller, *Gr. Bühnenalterth.*, p. 179). The distribution of the parts among the three actors would be as follows:—

OEDIPUS, *πρωταγωνιστής.*

IOCASTA,
PRIEST OF ZEUS,
MESSENGER from the house (*ἐξάγγελος*),
SERVANT OF LAÏUS,
} *δευτεραγωνιστής.*

CREON,
TEIRESIAS,
MESSENGER from Corinth (*ἄγγελος*),
} *τριταγωνιστής.*

Structure of the Play.

1. πρόλογος, verses 1—150.
2. πάροδος, 151—215.

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3. ἐπεισόδιον πρῶτον, 216—462.
4. στάσιμον πρῶτον, 463—512.

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5. ἐπεισόδιον δεύτερον, 513—862, with κομμός, 649—697.
6. στάσιμον δεύτερον, 863—910.

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7. ἐπεισόδιον τρίτον, 911—1085.
8. στάσιμον τρίτον, 1086—1109.

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9. ἐπεισόδιον τέταρτον, 1110—1185.
10. στάσιμον τέταρτον, 1186—1222.

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11. ἔξοδος, 1223—1530.

In reference to a Greek tragedy, we cannot properly speak of 'Acts'; but the πάροδος and the στάσιμα mark the conclusion of chapters in the action. The *Oedipus Tyrannus* falls into six such chapters.

The parts named above are thus defined by Aristotle (*Poet.* 12):—

1. πρόλογος = μέρος ὅλον τραγῳδίας τὸ πρὸ χοροῦ παρόδου, 'all that part of a tragedy which precedes the parodos' (or 'entrance' of the Chorus into the orchestra).

2. πάροδος = ἡ πρώτη λέξις ὅλου χοροῦ, 'the first utterance of the whole Chorus.'

3. ἐπεισόδιον = μέρος ὅλον τραγῳδίας τὸ μεταξὺ ὅλων χορικῶν μελῶν, 'all that part of a tragedy which comes between whole choric songs.'

4. στάσιμον = μέλος χοροῦ τὸ ἄνευ ἀναπαίστου καὶ τροχαίου, 'a song of the Chorus without anapaests or trochaics.' στάσιμον is 'stationary': στάσιμον μέλος, a song by the Chorus at its *station*—after it has taken up its place in the orchestra—as distinguished from the πάροδος or entrance-song [I do not now think that the notion of 'unbroken'—by anapaests or dialogue—can be included in the term.]

Aristotle's definition needs a few words of explanation. (1) The anapaestic was especially a marching measure. Hence the πάροδος of

the older type often began with anapaests (*e.g.* Aesch. *Agam.* 40—103, *Eum.* 307—320), though, in the extant plays of Soph., this is so with the *Ajax* alone (134—171). But a στάσιμον never *begins* with anapaests. Further, the antistrophic arrangement of a στάσιμον is never *interrupted* by anapaests. Yet, after an antistrophic στάσιμον, the choral utterance may *end* with anapaests: thus the third στάσιμον of the *Antigone* is antistrophic from 781 to 800, after which come immediately the choral anapaests 801—805: and we should naturally speak of 781—805 as the third stasimon, though, according to Arist., it strictly consists only of 781—800. (2) By τροχαίου Arist. plainly means the trochaic *tetrameter: i.e.* a στάσιμον must not be interrupted by dialogue (such as that which the Chorus holds in trochaic tetrameters with Aegisthus and Clytaemnestra, Aesch. *Ag. ad fin.*). Measures into which trochaic rhythms enter are, of course, frequent in στάσιμα.

5. **ἔξοδος** = μέρος ὅλον τραγῳδίας μεθ' ὃ οὐκ ἔστι χοροῦ μέλος, 'all that part of a tragedy after which there is no song of the Chorus.'

Verses 649—697 of the second ἐπεισόδιον form a short **κομμός**. The Chorus are pleading with Oedipus, lyric measures being mingled with iambic trimeters. Arist. (*Poet.* 12) defines the **κομμός** as θρῆνος κοινὸς χοροῦ καὶ ἀπὸ σκηνῆς, *i.e.* a lamentation in which the Chorus (in the orchestra) took part with the actor on the stage. An example of the **κομμός** on a larger scale is Soph. *El.* 121—250.

ΟΙΔΙΠΟΥΣ.

Ὦ ΤΕΚΝΑ, Κάδμου τοῦ πάλαι νέα τροφή,
τίνας ποθ' ἕδρας τάσδε μοι θοάζετε
ἱκτηρίοις κλάδοισιν ἐξεστεμμένοι;
πόλις δ' ὁμοῦ μὲν θυμιαμάτων γέμει,
ὁμοῦ δὲ παιάνων τε καὶ στεναγμάτων·
ἀγὼ δικαιῶν μὴ παρ' ἀγγέλων, τέκνα,
ἄλλων ἀκούειν αὐτὸς ὧδ' ἐλήλυθα,
ὁ πᾶσι κλεινὸς Οἰδίπους καλούμενος.
ἀλλ', ὦ γεραιέ, φράζ', ἐπεὶ πρέπων ἔφυς
πρὸ τῶνδε φωνεῖν, τίνι τρόπῳ καθέστατε,

L=cod. Laur. 32. 9 (first half of eleventh century). r=one or more of the later MSS.: see Introd. on the text. This symbol is used where a more particular

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Scene:—*Before the palace of Oedipus at Thebes. In front of the large central doors* (βασίλειος θύρα) *there is an altar; a smaller altar stands also near each of the two side-doors:* see verse 16. *Suppliants—old men, youths, and young children—are seated on the steps of the altars. They are dressed in white tunics and cloaks,—their hair bound with white fillets. On the altars they have laid down olive-branches wreathed with fillets of wool. The* PRIEST OF ZEUS, *a venerable man, is alone standing, facing the central doors of the palace. These are now thrown open: followed by two attendants* (πρόσπολοι), *who place themselves on either side of the doors,* OEDIPUS *enters, in the robes of a king: for a moment he gazes silently on the groups at the altars, and then speaks.* See Appendix, Note 1, § 1.

1—77 Oedipus asks why they are suppliants. The Priest of Zeus, speaking for the rest, prays him to save them, with the gods' help, from the blight and the plague. Oedipus answers that he has already sent Creon to consult Apollo at Delphi, and will do whatever the god shall bid.

1 νέα, last-born (not '*young*,' for τέκνα includes the old men, v. 17), added for contrast with τοῦ πάλαι. Oedipus,—who believes himself a Corinthian (774),—marks his respect for the ancient glories of the Theban house to whose throne he has been called: see esp. 258 f. So the Thebans are στρατὸς Καδμογενής Aesch. *Theb.* 303, Καδμογενῆς γέννα Eur. *Phoen.* 808, or Καδμεῖοι. **τροφή**=θρέμματα (abstract for concrete); Eur. *Cycl.* 189 ἀρνῶν τροφαί=ἄρνες ἐκτεθραμμέναι. Cadmus, as guardian genius of Thebes, is still τροφεύς of all who are reared in the δῶμα Καδμεῖον (v. 29). Campbell understands, 'my last-born care derived from ancient Cadmus,'—as though the τροφεύς were Oedipus. But could Κάδμου τροφή mean '[*my*] nurslings [*derived from*] Cadmus'? It is by the word τέκνα that Oedipus expresses his own fatherly care.

2 ἕδρας. The word ἕδρα='posture,' here, as usu., *sitting:* when *kneeling* is meant, some qualification is added, as Eur. *Ph.* 293 γονυπετεῖς ἕδρας προσπίτνω σ', 'I supplicate thee on my knees.' The suppliants are sitting on the steps (βάθρα) of the altars, on which they have laid the κλάδοι: see 142: cp. 15 προσήμεθα, 20 θακεῖ: Aesch. *Eum.* 40 (Orestes a suppliant in the Delphian temple) ἐπ' ὀμφαλῷ (on the omphalos) ἕδραν ἔχοντα προστρόπαιον... ἐλαίας θ' ὑψιγέννητον κλάδον. **θοάζετε** prob.=θάσσετε, 'sit,' ἕδρας being cognate acc. In Eur. θοάζω (θοός) always='to hasten'

Oedipus.

My children, latest-born to Cadmus who was of old, why are ye set before me thus with wreathed branches of suppliants, while the city reeks with incense, rings with prayers for health and cries of woe? I deemed it unmeet, my children, to hear these things at the mouth of others, and have come hither myself, I, Oedipus renowned of all.

Tell me, then, thou venerable man—since it is thy natural part to speak for these—in what mood are ye placed here,

statement is unnecessary. 'MSS.,' after a reading, means that it is in all the MSS. known to the editor.

(transitive or intrans.). But Empedocles and Aesch. clearly use *θοάζω* as = *θάσσω*, the sound and form perh. suggesting the epic *θαάσσω*, *θόωκος*. See Appendix.

3 ἱκτηρίοις κλάδοισιν. The suppliant carried a branch of olive or laurel (*ἱκετηρία*), round which were twined festoons of wool (*στέφη*, *στέμματα*,—which words can stand for the *ἱκετηρία* itself, *infra* 913, *Il.* 1. 14): Plut. *Thes.* 18 *ἦν δὲ* [*ἡ ἱκετηρία*] *κλάδος ἀπὸ τῆς ἱερᾶς ἐλαίας, ἐρίῳ λευκῷ κατεστεμμένος.* He laid his branch on the altar (Eur. *Her.* 124 *βωμὸν κατα-στέψαντες*), and left it there, if unsuccessful in his petition (Eur. *Suppl.* 259); if successful, he took it away (*ib.* 359, *infra* 143). **ἱκτ. κλ. ἐξεστεμμένοι**=*ἱκτηρίους κλάδους ἐξεστεμμένους ἔχοντες*: Xen. *Anab.* 4. 3. 28 *διηγκυλωμένους τοὺς ἀκοντιστὰς καὶ ἐπιβεβλημένους τοὺς τοξότας*, 'the javelin-throwers *with* javelins *grasped* by the thong (*ἀγκύλη*), and the archers *with* arrows *fitted* to the string.' So 18 *ἐξεστεμμένον* absol., = provided with *στέφη* (*i.e.* with *ἱκετηρίαι*: see last note). Triclinius supposes that the suppliants, besides carrying boughs, wore garlands (*ἐστεφανωμένοι*), and the *priests* may have done so: but *ἐξεστεμμ.* does not refer to this.

4 ὁμοῦ μὲν...ὁμοῦ δὲ. The verbal contrast is merely between the *fumes* of incense burnt on the altars as a propitiatory offering (*Il.* 8. 48 *τέμενος βωμός τε θυήεις*), and the *sounds*—whether of invocations to the Healer, or of despair.

7 ἄλλων. Redundant, but serving to contrast *ἀγγέλων* and *αὐτός*, as if one said, 'from messengers,—at second hand.' Blaydes cp. Xen. *Cyr.* 1. 6. 2 *ὅπως μὴ δι' ἄλλων ἑρμηνέων τὰς τῶν θεῶν συμβουλίας συνείης, ἀλλ' αὐτὸς...γιγνώσκοις.* *ὧδε*=*δεῦρο*, as in vv. 144, 298, and often in Soph.: even with *βλέπειν*, *ὁρᾶν*, as in *Trach.* 402 *βλέφ' ὧδε*=*βλέπε δεῦρο*.

8 ὁ πᾶσι κλεινὸς...καλούμενος. *πᾶσι* with *κλεινός* (cp. 40 *πᾶσι κράτιστον*), not with *καλούμενος*: 'called Oedipus famous in the sight of all,' not 'called famous Oed. by all.' Cp. *πασίγνωστος*, *πασίδηλος*, *πασιμέλουσα*, *πασίφιλος*. The tone is Homeric (*Od.* 9. 19 *εἴμ' Ὀδυσεύς... καί μευ κλέος οὐρανὸν ἵκει*, imitated by Verg. *Aen.* 1. 378 *sum pius Aeneas...fama super aethera notus*): Oedipus is a type, for the frank heroic age, of Arist.'s *μεγαλόψυχος—ὁ μεγάλων αὑτὸν ἀξιῶν, ἄξιος ὤν* (*Eth. N.* 4. 3).

9 ἕφυς, which is more than *εἶ*, refers, not to appearance (*φυή*), but to the natural claim (*φύσις*) of age and office combined.

10 πρὸ τῶνδε, 'in front of,' and so 'on behalf of,' *'for'* these. Ellendt: 'Non est *ἀντὶ τῶνδε*, nec *ὑπὲρ τῶνδε*, sed *μᾶλλον* s. *μάλιστα τῶνδε*, *prae ceteris dignus* propter auctoritatem et aetatem.' Rather *ἀντὶ τῶνδε*='as their deputy': *ὑπὲρ τῶνδε*='as their champion': *πρὸ τῶνδε*='as their spokesman.' So *O. C.* 811 *ἐρῶ γὰρ καὶ πρὸ τῶνδε.* **τίνι τρόπῳ** with **καθέστατε** only: *δείσαντες ἢ στέρξαντες*=*εἴτε ἐδείσατέ τι, εἴτε ἐστέρξατε* (not *πότερον δείσαντες; ἢ στέρξαντες;*), 'in what mood are ye set here, whether it be one of fear or of desire?'

δείσαντες ἢ στέρξαντες; ὡς θέλοντος ἂν
ἐμοῦ προσαρκεῖν πᾶν· δυσάλγητος γὰρ ἂν
εἴην τοιάνδε μὴ οὐ κατοικτίρων ἕδραν.

ΙΕΡΕΥΣ.

ἀλλ', ὦ κρατύνων Οἰδίπους χώρας ἐμῆς,
ὁρᾷς μὲν ἡμᾶς ἡλίκοι προσήμεθα
βωμοῖσι τοῖς σοῖς, οἱ μὲν οὐδέπω μακρὰν
πτέσθαι σθένοντες, οἱ δὲ σὺν γήρᾳ βαρεῖς,
ἱερῆς, ἐγὼ μὲν Ζηνός, οἵδε τ' ἠθέων
λεκτοί· τὸ δ' ἄλλο φῦλον ἐξεστεμμένον

11 *στέρξαντες* L 1st hand, changed by a later hand into *στέξαντες*: marginal gloss, *ἤδη πεπονθότες*. The reading *στέξαντες*, found in r, was intended to mean, 'having endured,' and may have been suggested by the glosses *παθόντες*, *ὑπομείναντες*, explaining *στέρξαντες*. **13** *μὴ οὐ κατοικτείρων* L: *μὴ κατοικτείρων* r. **18** *ἱερεῖς* MSS.: *ἱερῆς* Brunck: *ἱερεὺς* Bentley: *ἱερεὺς ἔγωγε* Nauck.—*οἱ δέ τ' ἠϊθέων* L: the *τ'*

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11 στέρξαντες, 'having formed a desire': the aor. part., as *Ai.* 212 *ἐπεί σε... | στέρξας ἀνέχει* 'is constant to the love which he hath formed for thee.' *El.* 1100 *καὶ τί βουληθεὶς πάρει; Ai.* 1052 *αὐτὸν ἐλπίσαντες...ἄγειν.* Cp. *O. C.* 1093 *καὶ τὸν ἀγρευτὰν Ἀπόλλω | καὶ κασιγνήταν... | στέργω διπλᾶς ἀρωγὰς | μολεῖν*, 'I *desire*': where, in such an invocation (*ἰὼ...Ζεῦ,...πόροις, κ.τ.λ.*), *στέργω* surely cannot mean, 'I *am content*.' Oed. asks: 'Does this supplication mean that *some new dread has seized you* (*δείσαντες*)? Or that *ye have set your hearts* (*στέρξαντες*) *on some particular boon* which I can grant?'—Others render *στέρξαντες* '*having acquiesced*.' This admits of two views. (i) 'Are ye *afraid* of suffering? Or have ye already *learned to bear* suffering?' To this point the glosses *ὑπομείναντες*, *παθόντες*. But this seems unmeaning. He *knows* that the suffering has come, and he does not suppose that they are *resigned* to it (cp. v. 58). (ii) Prof. Kennedy connects *ἢ στέρξαντες ὡς θέλοντος ἂν | ἐμοῦ προσαρκεῖν πᾶν*; *i.e.* are ye come in vague terror, or *in contentment, as believing* that I would be willing to help you? This is ingenious and attractive. But (*a*) it appears hardly consonant with the kingly courtesy of this opening speech for Oedipus to assume that their belief in his good-will would reconcile them to their present miseries. (*b*) We seem to require some direct and express intimation of the king's willingness to help, such as the words *ὡς θέλοντος...πᾶν* give only when referred to *φράζε*. (*c*) The rhythm seems to favour the question at *στέρξαντες*.—*στέξαντες*, explained as '*having endured*,' may be rejected, because (1) the sense is against it—see on (i) above: (2) *στέγειν* in classical Greek = 'to be proof against,' not 'to suffer': (3) *στέξω*, *ἔστεξα* are unknown to Attic, which has only the pres. and the imperf. **ὡς θέλοντος ἄν** (to be connected with *φράζε*) implies the apodosis of a conditional sentence. Grammatically, this might be either (*a*) *εἰ δυναίμην, θέλοιμι ἄν*, or (*b*) *εἰ ἠδυνάμην, ἤθελον ἄν*: here, the sense fixes it to (*a*). **ὡς**, thus added to the gen. absol., expresses the *supposition* on which the agent acts. Xen. *Mem.* 2. 6. 32 *ὡς οὐ προσοίσοντος* (*ἐμοῦ*) *τὰς χεῖρας,... δίδασκε*: 'as (you may be sure) I will not lay hands on you, teach me.'

13 κατοικτίρων. *οἰκτίρω*, not *οἰκτείρω*, is the spelling attested by Attic inscriptions of *circ.* 550—350 B.C.: see Meisterhans, *Grammatik der Attischen Inschriften*, p. 89. **μὴ οὐ κατοικτίρων**. An infinitive or participle, which for any reason would regularly take *μή*, usually takes *μὴ οὐ* if the principal verb of the sentence is negative. Here, *δυσάλγητος* = *οὐκ εὐάλγητος*: Dem. *Fals. Legat.* § 123 (*πόλεις*) *χαλεπαὶ λαβεῖν...μὴ οὐ χρόνῳ καὶ πολιορκίᾳ* (*sc.* *λαμβάνοντι*), where *χαλεπαί* = *οὐ ῥᾴδιαι*: 'cities *not easy* to take, *unless*

with what dread or what desire? Be sure that I would gladly give all aid; hard of heart were I, did I not pity such suppliants as these.

PRIEST OF ZEUS.

Nay, Oedipus, ruler of my land, thou seest of what years we are who beset thy altars,—some, nestlings still too tender for far flights,—some, bowed with age, priests, as I of Zeus,—and these, the chosen youth; while the rest of the folk sit with wreathed

does not seem to have ever been *π'*, but may have been made from *τε*. *οἱ δ' ἠϊθέων* r. —Dobree conj. *οἱ δέ γ'* or *οἵδε δ'*: Elmsley, *οἱ δ' ἔτ'*: Wecklein *οἱ δ' ἐξῆς θεῶν* ('ceteri ex ordine lecti deorum sacerdotes'). Dindorf edits *οἱ δ' ἐπ' ἠθέων* (which Dübner believes to have been written by the 1st hand in L): and this had been conjectured by Wunder, who afterwards edited *οἱ δ' ἰηθέων*, relying on a corrupt reading, *οἳ δέ τ'*

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by a protracted siege.' The participial clause, *μὴ οὐ κατοικτίρων*, is equivalent to a protasis, *εἰ μὴ κατοικτίροιμι*. Prof. Kennedy holds that the protasis is *εἰ μὴ θέλοιμι* understood, and that *μὴ οὐ κατοικτίρων* is epexegetic of it:—'Yes (*γάρ*) I should be unfeeling, *if I did not wish* (to help you): that is, if I refused to pity such a supplication as this.' But the double negative *μὴ οὐ* could not be explained by a negative in the *protasis* (*εἰ μὴ θέλοιμι*): it implies a negative in the *apodosis* (*δυσάλγητος ἂν εἴην*). Since, then, the resolution into *οὐκ εὐάλγητος ἂν εἴην* is necessary, nothing seems to be gained by supposing a suppressed protasis, *εἰ μὴ θέλοιμι*.

16 βωμοῖσι τοῖς σοῖς. The altars of the *προστατήριοι θεοί* in front of the palace, including that of Apollo *Λύκειος* (919). **μακρὰν πτέσθαι.** So Andromache to her child—*νεοσσὸς ὡσεὶ πτέρυγας ἐσπίτνων ἐμάς* Eur. *Tro.* 746. The proper Attic form for the aor. of *πέτομαι* was *ἐπτόμην*, which alone was used in prose and Comedy. Though forms from *ἐπτάμην* sometimes occur in Tragedy, as in the Homeric poems, Elms. had no cause to wish for *πτάσθαι* here.

17 σὺν γήρᾳ βαρεῖς=*βαρεῖς ὡς γήρᾳ συνόντες*. *O.C.* 1663 *σὺν νόσοις | ἀλγεινός*.

18 ἐγὼ μέν. The answering clause, *οἱ δὲ ἄλλων θεῶν*, must be supplied mentally: cp. *Il.* 5. 893 *τὴν μὲν ἐγὼ σπουδῇ δάμνησ' ἐπέεσσι* (*sc. τὰς δὲ ἄλλας ῥᾳδίως*). It is slightly different when *μέν*, used alone, emphasizes the personal pronoun, as in *ἐγὼ μὲν οὐκ οἶδα* Xen. *Cyr.* 1. 4. 12. **οἵδε τ'.** The conjecture *οἱ δ' ἐπ'* ('chosen to represent the youth') involves a questionable use of *ἐπί*: cp. *Ant.* 70 n. **ἠθέων**, unmarried youths: *Il.* 18. 593 *ἠΐθεοι καὶ παρθένοι*: Eur. *Phoen.* 944 *Αἵμονος... γάμοι | σφαγὰς ἀπείργουσ'· οὐ γάρ ἐστιν ἤθεος*: Plut. *Thes.* 15 *ἠθέους ἑπτὰ καὶ παρθένους*.

19 ἐξεστεμμένον: see on 3. **20 ἀγοραῖσι**, local dative, like *οἰκεῖν οὐρανῷ* Pind. *Nem.* 10. 58. Thebes was divided from N. to S. into two parts by the torrent called Strophia. The W. part, between the Strophia and the Dircè, was the upper town or Cadmeia: the E. part, between the Strophia and the Ismenus, was *ἡ κάτω πόλις*. The name *Καδμεία* was given especially to the S. eminence of the upper town, the acropolis. (1) One of the *ἀγοραί* meant here was on a hill to the north of the acropolis, and was the *ἀγορὰ Καδμείας*. See Paus. 9. 12. 3. (2) The other was in the lower town. Xen. *Hellen.* 5. 2. 29 refers to this—*ἡ βουλὴ ἐκάθητο ἐν τῇ ἐν ἀγορᾷ στοᾷ, διὰ τὸ τὰς γυναῖκας ἐν τῇ Καδμείᾳ θεσμοφοριάζειν*: unless *Καδμεία* has the narrower sense of 'acropolis.' Cp. Arist. *Pol.* 4 (7). 12. 2 on the Thessalian custom of having two *ἀγοραί*—one, *ἐλευθέρα*, from which everything *βάναυσον* was excluded. **πρός τε Παλλάδος...ναοῖς.** Not '*both* at the two temples,' &c. as if this explained *ἀγοραῖσι*, but '*and*,' &c.: for the *ἀγοραί* would have their own altars of the *ἀγοραῖοι θεοί*, as of Artemis (161). One of the *διπλοῖ ναοί* may be that of *Παλλὰς Ὄγκα*, near the *Ὀγκαία πύλη* on the W. side of Thebes (*πύλας | Ὄγκας Ἀθάνας* Aesch. *Theb.* 487, *Ὄγκα Παλλάς ib.* 501), whose statue and altar *ἐν ὑπαίθρῳ* Paus. mentions (9. 12. 2). The other temple may be that of Athene *Καδμεία* or of Athena *Ἰσμηνία*—both mentioned by the schol., but not by Paus. Athena *Σωστηρία*, too, had *statues* at

ἀγοραῖσι θακεῖ, πρός τε Παλλάδος διπλοῖς
ναοῖς, ἐπ' Ἰσμηνοῦ τε μαντείᾳ σποδῷ.
πόλις γάρ, ὥσπερ καὐτὸς εἰσορᾷς, ἄγαν
ἤδη σαλεύει κἀνακουφίσαι κάρα
βυθῶν ἔτ' οὐχ οἵα τε φοινίου σάλου,
φθίνουσα μὲν κάλυξιν ἐγκάρποις χθονός,
φθίνουσα δ' ἀγέλαις βουνόμοις τόκοισί τε
ἀγόνοις γυναικῶν· ἐν δ' ὁ πυρφόρος θεὸς
σκήψας ἐλαύνει, λοιμὸς ἔχθιστος, πόλιν,
ὑφ' οὗ κενοῦται δῶμα Καδμεῖον· μέλας δ'
Ἅιδης στεναγμοῖς καὶ γόοις πλουτίζεται.

ληθέων in Suidas s. v. λεκτός. **21** *μαντείᾳ* L, made from *μαντείασ*: the upper part

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Thebes (Paus. 9. 17. 3). The schol. mentions also Ἀλαλκομενία, but her shrine was at the village of Alalcomenae near Haliartus (Paus. 9. 23. 5). It was enough for Soph. that his Athenian hearers would think of the Erechtheum and the Parthenon—the shrines of the Polias and the Parthenos—above them on the acropolis.

21 ἐπ' Ἰσμ. μ. σποδῷ. 'The oracular ashes of Ismenus'=the altar in the temple of Apollo Ἰσμήνιος, where divination by burnt offerings (ἡ δ' ἐμπύρων *μαντεία*) was practised. So the schol., quoting Philochorus (in his *περὶ μαντικῆς*, circ. 290 B.C.). **σποδῷ**: the embers dying down when the *μαντεῖον* has now been taken from the burnt offering: cp. *Ant.* 1007. Soph. may have thought of Ἀπόλλων Σπόδιος, whose altar (*ἐκ τέφρας τῶν ἱερείων*) Paus. saw to the left of the Electrae gates at Thebes: 9. 11. 7. **Ἰσμηνοῦ**, because the temple was by the river Ismenus: Paus. 9. 10. 2 *ἔστι δὲ λόφος ἐν δεξιᾷ τῶν πυλῶν* (on the right of the Ἠλέκτραι *πύλαι* on the S. of Thebes, within the walls) *ἱερὸς Ἀπόλλωνος· καλεῖται δὲ ὅ τε λόφος καὶ ὁ θεὸς Ἰσμήνιος, παραρρέοντος τοῦ ποταμοῦ ταύτῃ τοῦ Ἰσμηνοῦ.* Ismenus (which name Curtius, *Etym.* 617, connects with rt *is*, to wish, as='desired') was described in the Theban myths as the son of Asopus and Metope, or of Amphion and Niobe. The son of Apollo by Melia (the fountain of the Ismenus) was called Ismenius. Cp. Her. 8. 134 (the envoy of Mardonius in the winter of 480—79) *τῷ Ἰσμηνίῳ Ἀπόλλωνι ἐχρήσατο· ἔστι δὲ κατάπερ ἐν Ὀλυμπίῃ ἱροῖσι χρηστηριάζεσθαι*: Pind. *Olymp.* 8. *init.* Σύλυμπία | ...*ἵνα μάντιες ἄνδρες* | *ἐμπύροις τεκμαιρόμενοι παραπειρῶνται Διός.* In Pind. *Pyth.* 11. 4 the Theban heroines are asked to come *πὰρ Μελίαν* (because she shared Apollo's temple) 'to the holy treasure-house of golden tripods, which Loxias hath honoured exceedingly, and hath named it *Ismenian*, a truthful seat of oracles' (MSS. *μαντείων*, not *μαντίων*, Fennell): for the tripod dedicated by the *δαφναφόρος*, or priest of Ismenian Apollo, see Paus. 9. 10. 4. Her. saw offerings dedicated by Croesus to Amphiaraus *ἐν τῷ νηῷ τοῦ Ἰσμηνίου Ἀπόλλωνος* (1. 52), and notices inscriptions there (5. 59). The *Ἰσμήνιον*, the temple at Abae in Phocis, and that on the hill Πτῶον to the E. of Lake Copais, were, after Delphi, the chief shrines of Apollo in N. Greece.

24 βυθῶν, 'from the depths,' *i.e.* out of the trough of the waves which rise around. Cp. *Ant.* 337 *περιβρυχίοισιν* | *περῶν ὑπ' οἰδμασιν*, *under* swelling waves which threaten to engulf him. Arat. 426 *ὑπόβρυχα ναυτίλλονται.* **φοινίου** here merely poet. for *θανασίμου*, as *Tr.* 770 *φοινίας* | *ἐχθρᾶς ἐχίδνης ἰός*: *O. C.* 1689 *φόνιος Ἀΐδας.* But in *Ai.* 351 *φοινία ζάλη* =the madness which drove Ajax to *bloodshed*. **ἔτ' οὐχ οἵα τε**: for position of ἔτι, cp. *Trach.* 161 *ὡς ἔτ' οὐκ ὤν*, *Phil.* 1217 *ἔτ' οὐδέν εἰμι.* With *οἷός τε* the verb is often omitted, as 1415, *O. C.* 1136, *Tr.* 742, Ar. *Eq.* 343.

25 f. φθίνουσα μὲν...φθίνουσα δέ, rhetorical iteration (*ἐπαναφορά*); cp. 259, 370, *O. C.* 5, 61[illegible], etc. The anger of heaven is shown (1) by a *blight* (*φθίνουσα*) on the fruits of the ground, on flocks and on child-birth: (2) by a *pestilence* (*λοιμός*)

branches in the market-places, and before the two shrines of Pallas, and where Ismenus gives answer by fire.

For the city, as thou thyself seest, is now too sorely vexed, and can no more lift her head from beneath the angry waves of death; a blight is on her in the fruitful blossoms of the land, in the herds among the pastures, in the barren pangs of women; and withal the flaming god, the malign plague, hath swooped on us, and ravages the town; by whom the house of Cadmus is made waste, but dark Hades rich in groans and tears.

of the σ can be traced. *μαντεῖα* or *μαντεία* r. **29** *καδμεῖον* L. *καδμείων* r. Cp.

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which ravages the town. Cp. 171 ff. For the threefold blight, Her. 6. 139 *ἀποκτείνασι δὲ τοῖσι Πελασγοῖσι τοὺς σφετέρους παῖδάς τε καὶ γυναῖκας οὔτε γῇ καρπὸν ἔφερε οὔτε γυναῖκές τε καὶ ποίμναι ὁμοίως ἔτικτον καὶ πρὸ τοῦ*: Aeschin. *In Ctes.* § 111 *μήτε γῆν καρποὺς φέρειν μήτε γυναῖκας τέκνα τίκτειν γονεῦσιν ἐοικότα, ἀλλὰ τέρατα, μήτε βοσκήματα κατὰ φύσιν γονὰς ποιεῖσθαι.* Schneid. and Blaydes cp. Philostratus *Vit. Apoll.* 3. 20, p. 51. 21 *ἡ γῆ οὐ ξυνεχώρει αὐτοῖς ἵστασθαι· τήν τε γὰρ σπορὰν ἣν ἐς αὐτὴν ἐποιοῦντο, πρὶν ἐς κάλυκα ἥκειν, ἔφθειρε, τούς τε τῶν γυναικῶν τόκους ἀτελεῖς ἐποίει, καὶ τὰς ἀγέλας πονηρῶς ἔβοσκεν.*—**κάλυξιν ἐγκάρποις**. The datives mark the points or parts in which the land *φθίνει*. **κάλυξ ἔγκαρπος** is the shell or case which encloses immature fruit,—whether the blossom of fruit-trees, or the ear of wheat or barley: Theophr. *Hist. Plant.* 8. 2. 4 (of *κριθή* and *πυρός*) *πρὶν ἂν προαύξηθεὶς* (*ὁ στάχυς*) *ἐν τῇ κάλυκι γένηται.*

26 ἀγέλαι βουνόμοι (paroxyt.) = *ἀγέλαι βοῶν νεμομένων*: but *ἀκτὴ βούνομος*, properoxyt., a shore on which oxen are pastured, *El.* 181. Cp. *El.* 861 *χαλαργοῖς ἐν ἀμίλλαις* = *ἀμίλλαις ἀργῶν χηλῶν*: Pind. *Pyth.* 5. 28 *ἀρισθάρματον...γέρας* = *γέρας ἄριστον ἄρματος*. The epithet marks that the blight on the flocks is closely connected with that on the pastures: cp. Dionys. Hal. 1. 23 (describing a similar blight) *οὔτε πόα κτήνεσιν ἐφύετο διαρκής*. **τόκοισι**, the labours of child-bed: Eur. *Med.* 1031 *στερρὰς ἐνεγκοῦσ' ἐν τόκοις ἀλγηδόνας*: *Iph. T.* 1466 *γυναῖκες ἐν τόκοις ψυχορραγεῖς*. Dionys. Hal. 1. 23 *ἀδελφὰ δὲ τούτοις* (*i.e.* to the blight on fruits and crops) *ἐγίνετο περί τε προβάτων καὶ γυναικῶν γονάς· ἡ γὰρ ἐξημβλοῦτο τὰ ἔμβρυα, ἢ κατὰ τοὺς τόκους διεφθείρετο ἔστιν ἃ καὶ τὰς φερούσας συνδιαλυμηνάμενα.*

27 ἀγόνοις, abortive, or resulting in a still birth. **ἐν δ'**, adv., 'and among our other woes,' 'and withal': so 181, *Tr.* 206, *Ai.* 675. Not in 'tmesis' with *σκήψας*, though Soph. has such tmesis elsewhere, *Ant.* 420 *ἐν δ' ἐμεστώθη, ib.* 1274 *ἐν δ' ἔσεισεν*. For the simple **σκήψας**, cp. Aesch. *Ag.* 308 *εἶτ' ἔσκηψεν*, 'then it swooped.' So *Pers.* 715 *λοιμοῦ τις ἦλθε σκηπτός*. **ὁ πυρφόρος θεὸς**, the bringer of the plague which spreads and rages *like* fire (176 *κρεῖσσον ἀμαιμακέτου πυρός*, 191 *φλέγει με*): but also with reference to *fever*, *πυρετός*. Hippocrates 4. 140 *ὁκόσοισι δὲ τῶν ἀνθρώπων πῦρ* (= *πυρετὸς*) *ἐμπίπτῃ*: *Il.* 22. 31 *καί τε φέρει* (Seirius) *πολλὸν πυρετὸν δειλοῖσι βροτοῖσι* (the only place where *πυρετός* occurs in *Il.* or *Od.*). In *O. C.* 55 *ἐν δ' ὁ πυρφόρος θεὸς | Τιτὰν Προμηθεύς* refers to the representation of Prometheus with the narthex, or a torch, in his right hand (Eur. *Phoen.* 1121 *δεξιᾷ δὲ λαμπάδα | Τιτὰν Προμηθεὺς ἔφερεν ὥς*). Cp. Aesch. *Theb.* 432 *ἄνδρα πυρφόρον, | φλέγει δὲ λαμπάς, κ.τ.λ.* Here also the Destroyer is imagined as *armed with a deadly brand*,—against which the Chorus presently invoke the holy fires of Artemis (206) and the 'blithe torch' of Dionysus (214). For **θεός** said of λοιμός, cp. Simonid. Amorg. fr. 7. 101 *οὐδ' αἶψα λιμὸν οἰκίης ἀπώσεται, | ἐχθρὸν συνοικητῆρα, δυσμενέα θεόν*. Soph. fr. 837 *ἀλλ' ἡ φρόνησις ἀγαθὴ θεὸς μέγας.*

29 μέλας δ': elision at end of v. is peculiar in Trag. to Soph., who is said to have adopted it from a poet Callias (Athen. 10 p. 453 E): hence it was called *εἶδος Σοφόκλειον*. Examples: *δ'* 785, 791, 1224; *O.C.* 17; *Ant.* 1031; *El.* 1017: *τ'* below, 1184: *ταῦτ'* 332. [In *O.C.* 1164 *μολόντ'* should prob. be *μόνον*.] In Comedy: *δ'* Ar. *Av.* 1716, *Eccl.* 351: *μ' Ran.* 298.

30 πλουτίζεται with allusion to Πλούτων, as Hades was called by an euphem-

θεοῖσι μέν νυν οὐκ ἰσούμενόν σ' ἐγὼ
οὐδ' οἵδε παῖδες ἑζόμεσθ' ἐφέστιοι,
ἀνδρῶν δὲ πρῶτον ἔν τε συμφοραῖς βίου
κρίνοντες ἔν τε δαιμόνων συναλλαγαῖς·
ὅς γ' ἐξέλυσας, ἄστυ Καδμεῖον μολών, 35
σκληρᾶς ἀοιδοῦ δασμὸν ὃν παρείχομεν·
καὶ ταῦθ' ὑφ' ἡμῶν οὐδὲν ἐξειδὼς πλέον
οὐδ' ἐκδιδαχθείς, ἀλλὰ προσθήκῃ θεοῦ
λέγει νομίζει θ' ἡμὶν ὀρθῶσαι βίον·
νῦν τ', ὦ κράτιστον πᾶσιν Οἰδίπου κάρα, 40
ἱκετεύομέν σε πάντες οἵδε πρόστροποι
ἀλκήν τιν' εὑρεῖν ἡμίν, εἴτε του θεῶν
φήμην ἀκούσας εἴτ' ἀπ' ἀνδρὸς οἶσθά που·
ὡς τοῖσιν ἐμπείροισι καὶ τὰς ξυμφορὰς

v. 35. **31** *οὐκ ἰσούμενον.* The *κ* in L has been made from *χ* or *χί*. **35** *ὅς γ'* MSS.: *ὅς τ'* Elmsley, for correspondence with *νῦν τ'* in v. 40.—*καδμεῖον* L: *καδμείων* r.

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ism (*ὑποκοριστικῶς*, schol. Ar. *Plut.* 727), *ὅτι ἐκ τῆς κάτωθεν ἀνίεται ὁ πλοῦτος* (crops and metals), as Plato says, *Crat.* 403 A. Cp. Soph. fr. 251 (Nauck²) (from the satyric drama *Inachus*) Πλούτωνος (=Ἅιδου) *ἥδ' ἐπείσοδος*: Lucian *Timon* 21 (Πλοῦτος speaks), *ὁ Πλούτων* (Hades) *ἀποστέλλει με παρ' αὐτοὺς ἅτε πλουτοδότης καὶ μεγαλόδωρος καὶ αὐτὸς ὤν· δηλοῖ γοῦν καὶ τῷ ὀνόματι.* Schneid. cp. Statius *Theb.* 2. 48 *pallentes devius umbras Trames agit nigrique Iovis vacua atria* ditat Mortibus.

31 **μέν νυν** as in *Tr.* 441.—**οὐκ ἰσούμενόν σ'**, governed by *κρίνοντες* in 34. But he begins as if instead of *ἑζόμεσθ' ἐφέστιοι, ἱκετεύομεν* were to follow: hence *ἰσούμενον* instead of *ἴσον*. It is needless to take *ἰσούμενον* (1) as accus. absol., or (2) as governed by *ἑζόμεσθ' ἐφέστιοι* in the sense of *ἱκετεύομεν*,—like *φθορὰς... ψήφους ἔθεντο* Aesch. *Ag.* 814, or *γένος... νέωσον αἶνον Suppl.* 533. Musgrave conj. *ἰσούμενοι* as='deeming equal,' but the midd. would mean 'making *ourselves* equal,' like *ἀντισουμένου* Thuc. 3. 11. Plato has *ἰσούμενον* as passive in *Phaedr.* 238 E, and *ἰσοῦσθαι* as passive in *Parm.* 156 B: cp. 581 *ἰσοῦμαι*.

34 **δαιμόνων συναλλαγαῖς**='conjunctures' caused by gods (subjective gen.), special visitations, as opposed to the *ordinary* chances of life (*συμφοραῖς βίου*). Such *συναλλαγαί* were the visit of the Sphinx (130) and of the *πυρφόρος θεός* (27). Cp. 960 *νόσου συναλλαγῇ*, a visitation in the form of disease (defining gen.). Here, the sense might indeed be, 'dealings (of men) with gods,'=*ὅταν ἄνθρωποι συναλλάσσωνται δαίμοσιν*: but the absolute use of *συναλλαγή* for 'a conjuncture of events' in *O. C.* 410 (n.) favours the other view. In *Tr.* 845 *ὀλεθρίαισι συναλλαγαῖς*='at the fatal meeting' of Deianeira with Nessus. But in *Ant.* 157 *θεῶν συντυχίαι*=fortunes sent *by* gods. The common prose sense of *συναλλαγή* is 'reconciliation,' which Soph. has in *Ai.* 732.

35 **ὅς γ'**. The **γε** of the MSS. suits the immediately preceding verses better than the conjectural **τε**, since the judgment (*κρίνοντες*) rests solely on what Oed. has done, not partly on what he is expected to do. Owing to the length of the first clause (35—39) **τ'** could easily be added to *νῦν* in 40 as if another *τε* had preceded. **ἐξέλυσας...δασμὸν**. The notion is not, 'paid it in full,' but 'loosed it,'—the thought of the tribute suggesting that of the riddle which Oed. solved. Till he came, the *δασμός* was as a knotted cord in which Thebes was bound. Cp. *Trach.* 653 Ἄρης...*ἐξέλυσ'* | *ἐπίπονον ἀμέραν*, 'has burst the bondage

It is not as deeming thee ranked with gods that I and these children are suppliants at thy hearth, but as deeming thee first of men, both in life's common chances, and when mortals have to do with more than man: seeing that thou camest to the town of Cadmus, and didst quit us of the tax that we rendered to the hard songstress; and this, though thou knewest nothing from us that could avail thee, nor hadst been schooled; no, by a god's aid, 'tis said and believed, didst thou uplift our life.

And now, Oedipus, king glorious in all eyes, we beseech thee, all we suppliants, to find for us some succour, whether by the whisper of a god thou knowest it, or haply as in the power of man; for I see that, when men have been proved in deeds past,

40 *νῦν δ'* Blaydes. **43** *του* L, with *που* written over it by a late hand. *που* r.

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of the troublous day.' Eur. *Phoen.* 695 *ποδῶν σῶν μόχθον ἑκλύει παρών*, 'his presence dispenses with (solves the need for) the toil of thy feet.' This is better than (1) 'freed the city from the songstress, in respect of the tribute,' or (2) 'freed the city from the tribute (*δασμόν* by attraction for *δασμοῦ*) to the songstress.'

36 σκληρᾶς, 'hard,' stubborn, relentless. Eur. *Andr.* 261 *σκληρὸν θράσος.* In 391 *κύων* expresses a similar idea.

37 καὶ ταῦθ', 'and that too': *Ant.* 322 (*ἐποίησας τὸ ἔργον*) *καὶ ταῦτ' ἐπ' ἀργυρῷ γε τὴν ψυχὴν προδούς*: *El.* 614. **οὐδὲν πλέον**, nothing more than anyone else knew; nothing that could help thee. Plat. *Crat.* 387 A *πλέον τι ἡμῖν ἔσται*, we shall gain something. *Sympos.* 217 C *οὐδὲν γάρ μοι πλέον ἦν*, it did not help me. **ἐξειδὼς—ἐκδιδαχθείς**: not having heard (incidentally)—much less having been *thoroughly schooled.*

38 προσθήκῃ θεοῦ, 'by the aid of a god.' [Dem.] *In Aristog.* 1. § 24 *ἡ εὐταξία τῇ τῶν νόμων προσθήκῃ τῶν αἰσχρῶν περίεστι*, 'discipline, with *the support* of the laws, prevails against villainy.' Dionys. Hal. v. 67 *προσθήκης μοῖραν ἐπεῖχον οὗτοι τοῖς ἐν φάλαγγι τεταγμένοις*, 'these served as *supports* to the main body of the troops.' *προστίθεσθαί τινι*, to take his side: Thuc. 6. 80 *τοῖς ἀδικουμένοις...προσθεμένους*: so Soph. *O.C.* 1332 *οἷς ἂν σὺ προσθῇ*. (The noun *προσθήκη* does not occur as='*mandate*,' though Her. 3. 62 has *τό τοι προσέθηκα πρῆγμα.*) The word is appropriate, since the achievement of Oed. is viewed as essentially a triumph of human wit: a divine agency prompted him, but remained in the background.

40 νῦν τ': it is unnecessary to read **νῦν δ'**: see on 35. **πᾶσιν**, ethical dat. masc. (cp. 8), 'in the eyes of all men.' *Tr.* 1071 *πολλοῖσιν οἰκτρόν.*

42 εἴτε οἶσθα ἀλκήν, ἀκούσας φήμην θεῶν του (*by* having heard a voice from some god), **εἴτε οἶσθα ἀλκὴν ἀπ' ἀνδρός του.** We might take *ἀπ' ἀνδρὸς* with *ἀλκήν*, but it is perh. simpler to take it with *οἶσθα*: cp. 398 *ἀπ' οἰωνῶν μαθών*, Thuc. 1. 125 *ἐπειδὴ ἀφ' ἁπάντων ἤκουσαν τὴν γνώμην*: though *παρά* (or *πρός*) *τινος* is more frequent.

43 φήμην, any message (as in a dream, *φήμη ὀνείρου*, Her. 1. 43), any rumour, or speech casually heard, which might be taken as a hint from the god. *Od.* 20. 98 *Ζεῦ πάτερ... | φήμην τίς μοι φάσθω...* (Odysseus prays), 'Let some one, I pray, show me *a word of omen.*' Then a woman, grinding corn within, is heard speaking of the suitors, '*may they now sup their last*': *χαῖρεν δὲ κλεηδόνι δῖος Ὀδυσσεύς*, 'rejoiced in the sign of the voice.' *ὀμφή* was esp. the voice of an oracle; *κληδών* comprised *inarticulate* sounds (κλ. *δυσκρίτους*, Aesch. *P.V.* 486).

44 f. ὡς τοῖσιν...βουλευμάτων. I take these two verses with the whole context from v. 35, and not merely as a comment on the immediately preceding words *εἴτ' ἀπ' ἀνδρὸς οἶσθά που.* Oedipus has had practical experience (*ἐμπειρία*) of great troubles; when the Sphinx came, his wisdom stood the trial. Men who have become thus *ἔμπειροι* are apt to be *also* (*καί*) prudent in regard to the future. Past *facts* enlighten the *counsels* which they offer on things still uncertain; and we observe that the issues of their coun-

ζώσας ὁρῶ μάλιστα τῶν βουλευμάτων. 45
ἴθ', ὦ βροτῶν ἄριστ', ἀνόρθωσον πόλιν·
ἴθ', εὐλαβήθηθ'· ὡς σὲ νῦν μὲν ἥδε γῆ
σωτῆρα κλῄζει τῆς πάρος προθυμίας·
ἀρχῆς δὲ τῆς σῆς μηδαμῶς μεμνώμεθα
στάντες τ' ἐς ὀρθὸν καὶ πεσόντες ὕστερον, 50
ἀλλ' ἀσφαλείᾳ τήνδ' ἀνόρθωσον πόλιν.
ὄρνιθι γὰρ καὶ τὴν τότ' αἰσίῳ τύχην
παρέσχες ἡμῖν, καὶ τανῦν ἴσος γενοῦ.
ὡς εἴπερ ἄρξεις τῆσδε γῆς, ὥσπερ κρατεῖς,
ξὺν ἀνδράσιν κάλλιον ἢ κενῆς κρατεῖν· 55
ὡς οὐδέν ἐστιν οὔτε πύργος οὔτε ναῦς
ἔρημος ἀνδρῶν μὴ ξυνοικούντων ἔσω.

48 *πάρος* L. The 1st hand wrote *πάλαι*, and then *ρος* over *λαι*. The corrector deleted *λαι*, and wrote *ρος* in the text. **49** *μεμνώμεθα* MSS.: *μεμνῴμεθα* Eustathius.

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sels are not usually futile or dead, but effectual. Well may we believe, then, that he who saved us from the Sphinx can tell us how to escape from the plague. Note these points. (1) The words **ἐμπείροισι** and **βουλευμάτων** serve to suggest the antithesis between past and future. (2) **τὰς ξυμφορὰς τῶν βουλευμάτων** = literally, *the occurrences* connected with (resulting from) *the counsels*. The phrase, 'issues of counsels,' concisely expresses this. The objection which has been made to this version, that *ξυμφορά* is not *τελευτή*, rests on a grammatical fallacy, viz., that, in *ξυμφορὰ βουλεύματος*, the genitive must be of the same kind as in *τελευτὴ βουλεύματος*. *τύχη* is not *τελευτή*, yet in *O.C.* 1506 it stands with a gen. of connection, just as *ξυμφορά* does here: (*θεῶν*) *τύχην τις ἑσθλὴν τῆσδ' ἔθηκε τῆς ὁδοῦ* (a good fortune connected with this coming). Cp. Thuc. 1. 140 *ἐνδέχεται γὰρ τὰς ξυμφορὰς τῶν πραγμάτων οὐχ ἧσσον ἀμαθῶς χωρῆσαι ἢ καὶ τὰς διανοίας τοῦ ἀνθρώπου*: *the issues of human affairs* can be as incomprehensible in their course as the thoughts of man (where, again, the 'occurrences connected with human affairs' would be more literal): *ib. πρὸς τὰς ξυμφορὰς καὶ τὰς γνώμας τρεπομένους*, altering their views according to the *events*. 3. 87 *τῆς ξυμφορᾶς τῷ ἀποβάντι*, by the *issue* which has resulted. (3) **ζώσας** is not 'successful,' but 'operative,'—effectual for the purpose of the *βουλεύματα*: as v. 482 *ζῶντα* is said of the oracles which remain operative against the guilty, and *Ant.* 457 *ζῇ ταῦτα* of laws which are ever in force. Conversely *λόγοι θνήσκοντες μάτην* (Aesch. *Cho.* 845) are threats which come to nothing. The scholium in L gives the sense correctly: —*ἐν τοῖς συνετοῖς τὰς συντυχίας καὶ τὰς ἀποβάσεις τῶν βουλευμάτων ὁρῶ ζώσας καὶ οὐκ ἀπολλυμένας*. See Appendix.

47 **εὐλαβήθητι**, have a care *for thy repute*—as the next clause explains. Oed. is supposed to be above personal risk; it is only the degree of his future glory (55) which is in question; a fine touch, in view of the destined sequel.

48 **τῆς πάρος προθυμίας**, causal genit.: Plat. *Crito* 43 B *πολλάκις μὲν δὴ σε... εὐδαιμόνισα τοῦ τρόπου*.

49 **μεμνώμεθα**. This subjunctive occurs also in *Od.* 14. 168 *πῖνε καὶ ἄλλα παρὲξ μεμνώμεθα*, Plat. *Politicus* 285 C *φυλάττωμεν ... καὶ ... μεμνώμεθα*, *Phileb.* 31 A *μεμνώμεθα δὴ καὶ ταῦτα περὶ ἀμφοῖν*. Eustathius (1303. 46, 1332. 18) cites the word here as **μεμνῴμεθα** (optative). We find, indeed, *μεμνῷο* Xen. *Anab.* 1. 7. 5 (*v. l. μεμνῇο*), *μεμνῷτο Il.* 23. 361, *μεμνῷτο* Xen. *Cyr.* 1. 6. 3, but these are rare exceptions. On the other hand, *μεμνῆμην Il.* 24. 745, *μεμνῆτο* Ar. *Plut.* 991, Plat. *Rep.* 518 A. If Soph. had meant the optative he would have written

the issues of their counsels, too, most often have effect.

On, best of mortals, again uplift our State! On, guard thy fame,—since now this land calls thee saviour for thy former zeal; and never be it our memory of thy reign that we were first restored and afterward cast down: nay, lift up this State in such wise that it fall no more!

With good omen didst thou give us that past happiness; now also show thyself the same. For if thou art to rule this land, even as thou art now its lord, 'tis better to be lord of men than of a waste: since neither walled town nor ship is anything, if it is void and no men dwell with thee therein.

50 *στάντες τ'*] The 1st hand in L omitted *τ'*, which was added by the corrector.

μεμνήμεθα: cp. *Philoct.* 119 *ἀν...κεκλῆσο*. See Curtius *Greek Verb* II. 226 (Eng. tr. p. 423). The personal appeal, too, here requires the subjunct., not optat.: cp. *O. C.* 174 *μὴ δῆτ' ἀδικηθῶ*, *Trach.* 802 *μηδ' αὐτοῦ θάνω*.

50 στάντες τ' κ.τ.λ. For partic. with *μέμνημαι* cp. Xen. *Cyr.* 3. 1. 31 *ἐμέμνητο γὰρ εἰπών*: Pind. *Nem.* II. 15 *θνατὰ μεμνάσθω περιστέλλων μέλη*: for *τε...καί*, *Ant.* 1112 *αὐτός τ' ἔδησα καὶ παρὼν ἐκλύσομαι*, *as* I bound, *so* will I loose.

51 ἀσφαλείᾳ, 'in steadfastness': a dative of manner, equivalent to *ἀσφαλῶς* in the proleptic sense of *ὥστε ἀσφαλῆ εἶναι*. Cp. *O.C.* 1318 *κατασκαφῇ | . . δηώσειν*, n. Thuc. 3. 56 *οἱ μὴ τὰ ξύμφορα πρὸς τὴν ἔφοδον αὐτοῖς ἀσφαλείᾳ πράσσοντες*, those who *securely* made terms on their own account which were not for the common good in view of the invasion. 2. 82 *ἀσφαλείᾳ δὲ τὸ ἐπιβουλεύσασθαι* (where *ἀσφάλεια* is a false reading), to form designs *in security*, opp. to *τὸ ἐμπλήκτως ὀξύ*, fickle impetuosity. The primary notion of *ἀσφαλής* ('not slipping') is brought out by *πεσόντες* and *ἀνόρθωσον*.

52 ὄρνιθι...αἰσίῳ, like *secunda alite* or *fausta avi* for *bono omine*. A bird of omen was properly *οἰωνός*: *Od.* 15. 531 *οὔ τοι ἄνευ θεοῦ ἔπτατο δεξιὸς ὄρνις· | ἔγνων γάρ μιν ἐσάντα ἰδὼν οἰωνὸν ἐόντα*: Xen. *Cyr.* 3. 3. 22 *οἰωνοῖς χρησάμενος αἰσίοις*. But cp. Eur. *I. A.* 607 *ὄρνιθα μὲν τόνδ' αἴσιον ποιούμεθα*: *Her.* 730 *ὄρνιθος οὕνεκα*: Ar. *Av.* 720 *φήμη γ' ὑμῖν ὄρνις ἐστί, πταρμόν τ' ὄρνιθα καλεῖτε, | ξύμβολον ὄρνιν, φωνὴν ὄρνιν, θεράποντ' ὄρνιν, ὄνον ὄρνιν*. For dat., Schneid. cp. Hippônax fr. 63 (Bergk) *δεξιῷ ... ἐλθὼν ῥωδιῷ* (heron). In Bergk *Poet. Lyr.* p. 1049fr. incerti 27 *δεξιῇ σίττῃ* (woodpecker) is a conject. for *δεξιὴ σίττη*. **καὶ** is better taken as='also' than as 'both' (answering to *καὶ ταυῦν* in 53).

54 ἄρξεις...κρατεῖς...κρατεῖν. *κρατεῖν τινός*, merely to hold in one's power; *ἄρχειν* implies a constitutional rule. Cp. Plat. *Rep.* 338 D *οὐκοῦν τοῦτο κρατεῖ ἐν ἑκάστῃ πόλει, τὸ ἄρχον*; Her. 2. 1 *ἄλλους τε παραλαβὼν τῶν ἦρχε καὶ δὴ καὶ Ἑλλήνων τῶν ἐπεκράτεε*, *i.e.* the Asiatics who were his lawful subjects, and the Greeks over whom he could exert force. But here the poet intends no stress on a verbal contrast: it is as if he had written, *εἴπερ ἄρξεις, ὥσπερ ἄρχεις*. Cp. *Trach.* 457 *κεἰ μὲν δέδοικας, οὐ καλῶς ταρβεῖς*: below 973 *προῦλεγον... | ἡδύς*.

55 ξὺν ἀνδράσιν, not 'with the help of men,' but 'with men in the land,'=*ἄνδρας ἔχούσης γῆς*. Cp. 207 *ξὺν αἷς*=*ἃς ἔχουσα*. *El.* 191 *ἀεικεῖ σὺν στολᾷ*· *Ai.* 30 *σὺν νεορράντῳ ξίφει*. *Ant.* 116 *ξὺν θ' ἱπποκόμοις κορύθεσσι*.

56 ὡς οὐδέν ἐστιν κ.τ.λ. Thuc. 7. 77 *ἄνδρες γὰρ πόλις, καὶ οὐ τεῖχη οὐδὲ νῆες ἀνδρῶν κεναί*. Dio Cass. 56. 6 *ἄνθρωποι γάρ που πόλις ἐστίν, οὐκ οἰκίαι*, κ.τ.λ. Her. 8. 61 (Themistocles, taunted by Adeimantus after the Persian occupation of Athens in 480 B.C. with being *ἄπολις*, retorted) *ἐωυτοῖσι...ὡς εἴη καὶ πόλις καὶ γῆ μέζων ἤπερ κείνοισι, ἔστ' ἂν δικηκόσιαι νῆές σφι ἔωσι πεπληρωμέναι*.—**πύργος** = the city wall with its towers: the sing. as below, 1378: *Ant.* 953 *οὐ πύργος, οὐχ ἁλίκτυποι | ...ναῦες*: Eur. *Hec.* 1209 *πέριξ δὲ πύργος εἷς' ἔτι πτόλιν*.

57 Lit., 'void of men, when they do not dwell with thee in the city': **ἀνδρῶν** depends on **ἔρημος**, of which **μὴ ξυνοικούντων ἔσω** is epexegetic. Rhythm and

ΟΙ. ὦ παῖδες οἰκτροί, γνωτὰ κοὐκ ἄγνωτά μοι
προσήλθεθ' ἱμείροντες· εὖ γὰρ οἶδ' ὅτι
νοσεῖτε πάντες, καὶ νοσοῦντες, ὡς ἐγὼ
οὐκ ἔστιν ὑμῶν ὅστις ἐξ ἴσου νοσεῖ.
τὸ μὲν γὰρ ὑμῶν ἄλγος εἰς ἕν' ἔρχεται
μόνον καθ' αὑτόν, κοὐδέν' ἄλλον· ἡ δ' ἐμὴ
ψυχὴ πόλιν τε κἀμὲ καὶ σ' ὁμοῦ στένει.
ὥστ' οὐχ ὕπνῳ γ' εὕδοντά μ' ἐξεγείρετε,
ἀλλ' ἴστε πολλὰ μέν με δακρύσαντα δή,
πολλὰς δ' ὁδοὺς ἐλθόντα φροντίδος πλάνοις.
ἣν δ' εὖ σκοπῶν ηὕρισκον ἴασιν μόνην,
ταύτην ἔπραξα· παῖδα γὰρ Μενοικέως
Κρέοντ', ἐμαυτοῦ γαμβρόν, ἐς τὰ Πυθικὰ
ἔπεμψα Φοίβου δώμαθ', ὡς πύθοιθ' ὅ τι
δρῶν ἢ τί φωνῶν τήνδε ῥυσαίμην πόλιν.

στάντες γ' Triclinius. **67** πλάνοισ L, but altered from πλάναισ: above is written,

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Sophoclean usage make this better than to take ἀνδρῶν μὴ ξυνοικ. ἔ. as a gen. absol. Cp. *Ai.* 464 γυμνὸν φανέντα τῶν ἀριστείων ἄτερ : *Phil.* 31 κενὴν οἴκησιν ἀνθρώπων δίχα : Lucret. 5. 841 *muta sine ore etiam, sine voltu caeca.*

58 γνωτὰ κοὐκ ἄγνωτα. The emphasis of this formula sometimes appears to deprecate an opposite impression in the mind of the hearer : 'known, and not (*as you perhaps think*) unknown.' *Il.* 3. 59 ἐπεί με κατ' αἶσαν ἐνείκεσας οὐδ' ὑπὲρ αἶσαν, duly, and not,—as you perhaps expect me to say,—unduly. Her. 3. 25 ἐμμανήστε ἐὼν καὶ οὐ φρενήρης—being mad, —for it must be granted that no man in his right mind would have acted thus. *O.C.* 397 βαιοῦ κοὐχὶ μυρίου χρόνου, soon, and not after such delay as thy impatience might fear.

60 νοσοῦντες...νοσεῖ. We expected καὶ νοσοῦντες οὐ νοσεῖτε, ὡς ἐγώ. But at the words ὡς ἐγώ the speaker's consciousness of his own exceeding pain turns him abruptly to the strongest form of expression that he can find—οὐκ ἔστιν ὑμῶν ὅστις νοσεῖ, *there is not one of you* whose pain is as mine. In Plat. *Phileb.* 19 B (quoted by Schneid.) the source of the anacolouthon is the same: μὴ γὰρ δυνάμενοι τοῦτο κατὰ παντὸς ἑνὸς καὶ ὁμοίου καὶ ταὐτοῦ δρᾶν καὶ τοῦ ἐναντίου, ὡς ὁ παρελθὼν λόγος ἐμήνυσεν, οὐδεὶς εἰς οὐδὲν οὐδενὸς ἂν ἡμῶν οὐδέποτε γένοιτο ἄξιος,—instead of the tamer οὐκ ἂν γενοίμεθα.

62 εἰς ἕνα...μόνον καθ' αὑτόν. καθ' αὑτόν, 'by himself' (*O.C.* 966), is strictly only an emphatic repetition of μόνον : but the whole phrase εἰς ἕνα μόνον καθ' αὑτόν is virtually equivalent to εἰς ἕνα ἕκαστον καθ' αὑτόν, each several one apart from the rest.

64 πόλιν τε κἀμὲ καὶ σ'. The king's soul grieves for the whole State,—for himself, charged with the care of it,—and for each several man (σέ). As the first contrast is between public and private care, κἀμέ stands between πόλιν and σέ. For the elision of σέ, though accented, cp. 329 τἄμ', ὡς ἂν εἴπω μὴ τὰ σ' : 404 καὶ τὰ σ' : *El.* 1499 τὰ γοῦν σ' : *Phil.* 339 οἵμοι μὲν ἀρκεῖν σοί γε καὶ τὰ σ' : Eur. *Hipp.* 323 ἔα μ' ἁμαρτεῖν· οὐ γὰρ ἐς σ' ἁμαρτάνω.

65 The modal dat. ὕπνῳ, more forcible than a cogn. acc. ὕπνον, nearly = 'soundly.' Cp. *Ant.* 427 γόοισιν ἐξώμωξεν : *Trach.* 176 φόβῳ, φίλαι, ταρβοῦσαν : [Eur.] fr. 1132 (Nauck²) 40 ὀργῇ χολωθείς (where Nauck, rashly, I think, conjectures ἔργει). Verg. *Aen.* 1. 680 *sopitum somno.* εὕδειν, καθεύδειν (Xen. *An.* 1. 3. 11) oft.='to be at ease' (cp. ἓνθ' οὐκ ἂν βρίζοντα ἴδοις, of Agam., *Il.* 4. 223) : the addition of ὕπνῳ raises and invigorates a trite metaphor.

ΟΕ. Oh my piteous children, known, well known to me are the desires wherewith ye have come: well wot I that ye suffer all; yet, sufferers as ye are, there is not one of you whose suffering is as mine. Your pain comes on each one of you for himself alone, and for no other; but my soul mourns at once for the city, and for myself, and for thee.

So that ye rouse me not, truly, as one sunk in sleep: no, be sure that I have wept full many tears, gone many ways in wanderings of thought. And the sole remedy which, well pondering, I could find, this I have put into act. I have sent the son of Menoeceus, Creon, mine own wife's brother, to the Pythian house of Phoebus, to learn by what deed or word I might deliver this town.

ἀντὶ τοῦ πλάναις θηλυκῶς. *πλάναις* r, but with exceptions: thus T has *πλάνοις* (with

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67 πλάνοις has excellent manuscript authority here; and Soph. uses *πλάνου O. C.* 1114, *πλάνοις Phil.* 758, but *πλάνῃ* nowhere. Aesch. has *πλάνῃ* only: Eur. *πλάνος* only, unless the fragment of the *Rhadamanthus* be genuine (659 Nauck², v. 8, *οὕτω βίοτος ἀνθρώπων πλάνη*). Aristoph. has *πλάνος* once (*Vesp.* 872), *πλάνη* never. Plato uses both *πλάνη* and *πλάνος*, the former oftenest: Isocrates has *πλάνος*, not *πλάνη*.

68 ηὕρισκον, 'could find' (impf.). Attic inscriptions of the 5th or early 4th cent. B.C. support the temporal augment in the historical tenses of *εὑρίσκω* (Meisterhans, *Gram. Att. Inschr.*, p. 78). Our best MS. of Soph. (L), however, preserves no trace of it, except in *Ant.* 406 (see cr. n. there). Curtius (*Verb.* I. 139, Eng. tr. 93) thinks that, while the omission of the syllabic augment was an archaic and poetical license, that of the temporal was 'a sacrifice to convenience of articulation, and was more or less common to all periods': so that *εἷκαζον* could exist in Attic by the side of *ἤκαζον*, *εὕρισκον* by the side of *ηὕρισκον*.

69 ταύτην ἔπραξα, a terse equivalent for *ταύτῃ ἔργῳ ἐχρησάμην*.

71 f. ὅ τι δρῶν...τί φωνῶν. Cp. Plat. *Rep.* 414 D *οὐκ οἶδα ὁποίᾳ τόλμῃ ἢ ποίοις λόγοις χρώμενος ἐρῶ.* These are exceptions to the rule that, where an interrogative pronoun (as *τίς*) and a relative (as *ὅστις*) are both used in an indirect question, the former stands first: cp. Plat. *Crito* 48 A *οὐκ ἄρα...φροντιστέον, τί ἐροῦσιν οἱ πολλοὶ ἡμᾶς, ἀλλ' ὅ τι ὁ ἐπαΐων*, κ.τ.λ.: *Gorg.* 448 E *οὐδεὶς ἐρωτᾷ ποία τις εἴη ἡ Γοργίου τέχνη, ἀλλὰ τίς, καὶ ὄντινα δέοι καλεῖν τὸν Γοργίαν*: *ib.* 500 A *ἐκλέξασθαι ποῖα ἀγαθὰ καὶ ὁποῖα κακά*: *Phileb.* 17 B (*ἴσμεν*) *πόσα τέ ἐστι καὶ ὁποῖα.*—**δρῶν ἢ φωνῶν**: there is no definite contrast between *doing* and *bidding others to do:* rather 'deed' and 'word' represent the two chief forms of agency, the phrase being equivalent to 'in what possible way.' Cp. Aesch. *P. V.* 659 *θεοπρόπους ἴαλλεν, ὡς μάθοι τί χρὴ | δρῶντ' ἢ λέγοντα δαίμοσιν πράσσειν φίλα.*—**ῥυσοίμην** (L's reading) is right: *ῥυσοίμην* is grammatically possible, but less fitting. The direct deliberative form is *τί δρῶν ῥύσωμαι*; the indirect, *πυνθάνομαι ὅ τι* (or *τί*) *δρῶν ῥύσωμαι, ἐπυθόμην ὅ τι* (or *τί*) *δρῶν ῥυσαίμην*. This indirect deliberative occurs, not only with verbs of 'doubting' (Xen. *H.* 7. 4. 39 *ἠπόρει ὅ τι χρήσαιτο τῷ πράγματι*), but also with verbs of 'asking': Thuc. 1. 25 *τὸν θεὸν ἐπήροντο, εἰ παραδοῖεν...τὴν πόλιν* (oblique of *παραδῶμεν τὴν πόλιν*). Kennedy wrongly says that *ῥυσαίμην* here could be only the oblique of *ἐρρυσάμην* (as if, in Thuc. *l.c.*, *παραδοῖεν* could be only the oblique of *παρέδοσαν*); and that, for the sense, it would require *ἄν*. This would also be right, but in a different constr., viz., as oblique of *τί δρῶν ῥυσαίμην ἄν*; Cp. *Tr.* 991 *οὐ γὰρ ἔχω πῶς ἂν | στέρξαιμι*, and *Ant.* 270 ff. n. In *El.* 33 *ὡς μάθοιμ', ὅτῳ τρόπῳ πατρὶ | δίκας ἀροίμην*, the opt. is that of *ἠρόμην*, being oblique for *ἄρωμαι*, rather than of *ἀροῦμαι*.—**ῥυσοίμην** would be oblique of *τί δρῶν ῥύσομαι*; *ῥυσοίμην* (oblique for *ῥύσομαι*) would imply that he was confident of a successful *result*, and doubtful only concerning the *means;* it is therefore less suitable.

καί μ' ἦμαρ ἤδη ξυμμετρούμενον χρόνῳ
λυπεῖ τί πράσσει· τοῦ γὰρ εἰκότος πέρα
ἄπεστι πλείω τοῦ καθήκοντος χρόνου.
ὅταν δ' ἵκηται, τηνικαῦτ' ἐγὼ κακὸς
μὴ δρῶν ἂν εἴην πάνθ' ὅσ' ἂν δηλοῖ θεός.
IE. ἀλλ' εἰς καλὸν σύ τ' εἶπας, οἵδε τ' ἀρτίως
Κρέοντα προσστείχοντα σημαίνουσί μοι.
OI. ὦναξ Ἄπολλον, εἰ γὰρ ἐν τύχῃ γέ τῳ
σωτῆρι βαίη λαμπρὸς ὥσπερ ὄμματι.
IE. ἀλλ' εἰκάσαι μέν, ἡδύς. οὐ γὰρ ἂν κάρα
πολυστεφὴς ὧδ' εἶρπε παγκάρπου δάφνης.
OI. τάχ' εἰσόμεσθα· ξύμμετρος γὰρ ὡς κλύειν.
ἄναξ, ἐμὸν κήδευμα, παῖ Μενοικέως,
τίν' ἡμῖν ἥκεις τοῦ θεοῦ φήμην φέρων;

ΚΡΕΩΝ.

ἐσθλήν· λέγω γὰρ καὶ τὰ δύσφορ', εἰ τύχοι
κατ' ὀρθὸν ἐξελθόντα, πάντ' ἂν εὐτυχεῖν.

αις written above), a marginal schol. quoting *τοὺς φυγαδικοὺς πλάνους*. **74** *πέραι* L. Porson conj. *περᾷ*, proposing to omit v. 75: see note. **79** *προστείχοντα* MSS., meaning, however, doubtless, the compound with *πρός*, not with *πρό*: cp. on *O. C.* 986. *προσστείχοντα* Erfurdt. **87** *τὰ δύσθρο'* is Heimsoeth's conj. suggested by the

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73 καί μ' ἦμαρ...χρόνῳ. Lit., 'and already the day, compared with the lapse of time [since his departure], makes me anxious what he doth': *i.e.* when I think what day this is, and how many days ago he started, I feel anxious. **ἤδη**, showing that *to-day* is meant, sufficiently defines *ἦμαρ*. **χρόνῳ** is not for *τῷ χρόνῳ*, *the* time since he left,—though this is implied,—but is abstract,—time in its course. The absence of the art. is against our taking *χρόνῳ* as 'the time which I had allowed for his journey.' **ξυμμετρούμενον**: cp. Her. 4. 158 *συμμετρησάμενοι τὴν ὥρην τῆς ἡμέρης, νυκτὸς παρῆγον*, 'having *calculated* the time, they led them past the place by night': lit., 'having compared the season of the day (with the distance to be traversed).' Eur. *Or.* 1214 *καὶ δὴ πέλας νιν δωμάτων εἶναι δοκῶ· | τοῦ γὰρ χρόνου τὸ μῆκος αὐτὸ συντρέχει* 'for the length of time (since her departure) just tallies (with the time required for the journey).'

74 λυπεῖ τί πράσσει: *Ai.* 794 *ὥστε μ' ὠδίνειν τί φής.* **τοῦ γὰρ εἰκότος πέρα.** *τὸ εἰκός* is *a reasonable estimate* of the time required for the journey. Thuc. 2. 73 *ἡμέρας...ἐν αἷς εἰκὸς ἦν κομισθῆναι (αὐτούς)*, the number of days which might reasonably be allowed for their journey (from Plataea to Athens and back). Porson conjectured *τοῦ γὰρ εἰκότος περᾷ*, as='for he overstays the due limit'—thinking v. 75, *ἄπεστι...χρόνου*, to be a spurious interpolation. The same idea had occurred to Bentley. But (1) *περᾶν* with the genitive in this sense is strange (in 674 *θυμοῦ περᾶν* is different), and would not be readily understood as referring to *time;* (2) it is Sophoclean to explain and define *τοῦ εἰκότος πέρα* by *πλείω τοῦ καθήκοντος χρόνου*.

78 εἰς καλόν, to fit purpose, 'opportunely': Plat. *Symp.* 174 E *εἰς καλὸν ἥκεις. Ai.* 1168 *καὶ μὴν ἐς αὐτὸν καιρὸν ... | πάρεισιν.* Cp. Ar. *Ach.* 686 *εἰς τάχος=ταχέως, Av.* 805 *εἰς εὐτέλειαν=εὐτελῶς.* **οἵδε**: some of those suppliants who are nearer to the stage entrance on the spectators' left—the conventional one for an arrival *from the country*—have made signs to the Priest. Creon enters,

And already, when the lapse of days is reckoned, it troubles me what he doth; for he tarries strangely, beyond the fitting space. But when he comes, then shall I be no true man if I do not all that the god shows.

PR. Nay, in season hast thou spoken; at this moment these sign to me that Creon draws near.

OE. O king Apollo, may he come to us in the brightness of saving fortune, even as his face is bright!

PR. Nay, to all seeming, he brings comfort; else would he not be coming crowned thus thickly with berry-laden bay.

OE. We shall know soon: he is at range to hear.—Prince, my kinsman, son of Menoeceus, what news hast thou brought us from the god?

CREON.

Good news: I tell thee that even troubles hard to bear,—if haply they find the right issue,—will end in perfect peace.

schol., λέγω γὰρ πάντα ἂν εὐτυχεῖν τὴν πόλιν, εἰ καὶ τὰ δύσφημα τύχοι [ἂν] κατ' ὀρθὸν ἐξελθόντα. But the schol. uses that word only to illustrate his own comment on ἐσθλήν: ἀπὸ γὰρ τῶν εὐφήμων ἄρξασθαι θέλει, and clearly read δύσφορ', which is in the lemma of another schol. **88** ἐξελθόντα MSS. ἐξιόντα Suidas and Zonaras s.v.

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wearing a wreath of bay leaves bright with berries, in token of a favourable answer. See Appendix, Note 1, § 2.

80 f. ἐν τύχῃ...ὄμματι: may his radiant look prove the herald of good news. **λαμπρὸς** with *ἐν τύχῃ κ.τ.λ.*,—being applicable at once to *brilliant* fortune and (in the sense of *φαιδρός*) to a *beaming* countenance. **ἐν τύχῃ**, nearly = *μετὰ τύχης*, 'invested with,' 'attended by': cp. 1112 *ἔν τε γὰρ μακρῷ | γήρᾳ ξυνᾴδει*: *Ai.* 488 *σθένοντος ἐν πλούτῳ.* **τύχη σωτὴρ** (Aesch. *Ag.* 664), like *χεὶρ πράκτωρ* (*ib.* 111), *θέλκτωρ πειθώ* (Aesch. *Suppl.* 1040), *καρανιστῆρες δίκαι* (*Eum.* 186).

82 εἰκάσαι μέν, ἡδύς (*sc. βαίνει*). Cp. *El.* 410 *ἐκ δείματός του νυκτέρου, δοκεῖν ἐμοί. O. C.* 151 *δυσαίων | μακραίων τ', ἐπεικάσαι.* **ἡδύς**, not 'joyous,' but 'pleasant to us,' 'bringing good news': as 510 *ἡδύπολις*, pleasant to the city: *El.* 929 *ἡδὺς οὐδὲ μητρὶ δυσχερής*, a guest welcome, not grievous, to her. In *Trach.* 869 where *ἀηδὴς καὶ συνωφρυωμένη* is said of one who approaches with bad news, *ἀηδής* is not 'unwelcome,' but rather 'sullen,' 'gloomy.'

83 πολυστεφὴς...δάφνης. The use of the gen. after words denoting fulness is extended to the notions of encompassing or overshadowing: *e.g.* *περιστεφὴ | ...ἀνθέων θήκην* (*El.* 895), *στέγην...ἧς* [*v. l. ᾗ*] *κατηρεφεῖς δόμοι* (Eur. *Hipp.* 468). But the *dat.* would also stand: cp. *Od.* 9. 183 *σπέος...δάφνῃσι κατηρεφές*: Hes. *Op.* 513 *λάχνῃ δέρμα κατάσκιον.* **παγκάρπου**, covered with berries: cp. *O. C.* 676. Plin. 15. 30 *maximis baccis atque e viridi rubentibus* (of the Delphic laurel). The wreath announces good news, *Tr.* 179: so in Eur. *Hipp.* 806 Theseus, returning from the oracle at Delphi to find Phaedra dead, cries *τί δῆτα τοῖσδ' ἀνέστεμμαι κάρα | πλεκτοῖσι φύλλοις, δυστυχὴς θεωρὸς ὤν*; So Fabius Pictor returned from Delphi to Rome *coronatus laurea corona* (Liv. 23. 11).

84 ξύμμετρος γὰρ ὡς κλύειν. He is at a just distance for hearing: *ξύμμετρος* = *commensurate* (in respect of his distance) *with* the range of our voices (implied in *κλύειν*).

85 κήδευμα, 'kinsman' (by marriage), = *κηδεστής*, here = *γαμβρός* (70). *Ant.* 756 *γυναικὸς ὧν δούλευμα μὴ κώτιλλέ με.* Eur. *Or.* 928 *τἄνδον οἰκουρήματα* = *τὰς ἔνδον οἰκουρούσας.*

87 f. λέγω γὰρ...εὐτυχεῖν. Creon, unwilling to speak plainly before the Chorus, hints to Oedipus that he brings a clue to the means by which the anger of heaven may be appeased. **ἐξελθόντα**,

ΟΙ. ἔστιν δὲ ποῖον τοὔπος; οὔτε γὰρ θρασὺς
οὔτ' οὖν προδείσας εἰμὶ τῷ γε νῦν λόγῳ.
ΚΡ. εἰ τῶνδε χρῄζεις πλησιαζόντων κλύειν,
ἕτοιμος εἰπεῖν, εἴτε καὶ στείχειν ἔσω.
ΟΙ. ἐς πάντας αὔδα. τῶνδε γὰρ πλέον φέρω
τὸ πένθος ἢ καὶ τῆς ἐμῆς ψυχῆς πέρι.
ΚΡ. λέγοιμ' ἂν οἷ' ἤκουσα τοῦ θεοῦ πάρα.
ἄνωγεν ἡμᾶς Φοῖβος ἐμφανῶς ἄναξ
μίασμα χώρας, ὡς τεθραμμένον χθονὶ
ἐν τῇδ', ἐλαύνειν, μηδ' ἀνήκεστον τρέφειν.
ΟΙ. ποίῳ καθαρμῷ; τίς ὁ τρόπος τῆς ξυμφορᾶς;
ΚΡ. ἀνδρηλατοῦντας, ἢ φόνῳ φόνον πάλιν
λύοντας, ὡς τόδ' αἷμα χειμάζον πόλιν.
ΟΙ. ποίου γὰρ ἀνδρὸς τήνδε μηνύει τύχην;
ΚΡ. ἦν ἡμίν, ὦναξ, Λαΐου ποθ' ἡγεμὼν
γῆς τῆσδε, πρὶν σὲ τήνδ' ἀπευθύνειν πόλιν.

δύσφορα, probably by a mere error. **99** *τρόπος*] *πόρος* conj. F. W. Schmidt. **101** *χειμάζον* L, with *ει* written over *ον*. The *ει* may be from the 1st hand, as

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of the *event*, 'having issued'; cp. 1011 *μή μοι Φοῖβος ἐξέλθῃ σαφής*; so 1182 *ἐξήκοι*. The word is chosen by Creon with veiled reference to the duty of *banishing* the defiling presence (98 *ἐλαύνειν*). **πάντα** predicative with *εὐτυχεῖν*, 'will all of them (=altogether) be well.' *λέγω εὐτυχεῖν ἂν=λέγω ὅτι εὐτυχοίη ἄν*.

89 f. τοὔπος, the actual oracle (*τοῦπος τὸ θεοπρόπον*, *Tr.* 822): **λόγῳ** (90), Creon's own saying (*λέγω*, 87). **προδείσας**, alarmed beforehand. Cp. Her. 7. 50 *κρέσσον δὲ πάντα θαρσέοντα ἤμισυ τῶν δεινῶν πάσχειν μᾶλλον ἢ πᾶν χρῆμα προδειμαίνοντα μηδαμὰ μηδὲν παθεῖν*. No other part of *προδείδω* occurs: *προταρβεῖν*, *προφοβεῖσθαι*='to fear beforehand,' but *ὑπερδέδοικά σου*, I fear *for* thee, *Ant.* 82. In compos. with a verb of *caring for*, however, *πρό* sometimes=*ὑπέρ*, *e.g. προκήδομαι Ant.* 741.

91 f. πλησιαζόντων here=*πλησίον ὄντων*: usu. the verb=either (1) to approach, or (2) to *consort with* (dat.), as below, 1136. **εἴτε—καὶ στείχειν ἔσω** (*χρῄζεις*), (*ἕτοιμός εἰμι τοῦτο δρᾶν*). So Eur. *Ion* 1120 (quoted by Elms., etc.) *πεπυσμέναι γάρ, εἰ θανεῖν ἡμᾶς χρεών, | ἥδιον ἂν θάνοιμεν, εἴθ' ὁρᾶν φάος*: *i.e.* *εἴτε ὁρᾶν φάος* (*χρή*), (*ἥδιον ἂν ὁρῷμεν αὐτό*). **εἰ...εἴτε**, as Aesch. *Eum.* 468 *σὺ δ', εἰ δικαίως εἴτε μή, κρῖνον δίκην*.

93 f. ἐς πάντας. Her. 8. 26 *οὔτε ἠνέσχετο σιγῶν εἰπέ τε ἐς πάντας τάδε*: Thuc. 1. 72 *ἐς τὸ πλῆθος εἰπεῖν* (before the assembly). **πλέον** adverbial, as in *Ai.* 1101, etc.: schol. *περὶ τούτων πλέον ἀγωνίζομαι ἢ περὶ τῆς ἐμαυτοῦ ψυχῆς*. —**τῶνδε**, object. gen. with *τὸ πένθος* (not with *περί*): cp. *El.* 1097 *τᾷ Ζηνὸς εὐσεβείᾳ*.—**ἢ καί**, 'than *even*.' This must not be confounded with the occasional use of *ἤ καί* in *negative* sentences containing a comparison: *e.g. Ai.* 1103 *οὐκ ἔσθ' ὅπου σοὶ τόνδε κοσμῆσαι πλέον | ἀρχῆς ἔκειτο θεσμὸς ἢ καὶ τῷδε σέ*: *El.* 1145 *οὔτε γάρ ποτε | μητρὸς σύ γ' ἦσθα μᾶλλον ἢ κἀμοῦ φίλος*: Antiphon *de caed. Her.* § 23 *ἐζητεῖτο οὐδέν τι μᾶλλον ὑπὸ τῶν ἄλλων ἢ καὶ ὑπ' ἐμοῦ* (where *καί* is redundant, ='on my part').

95 λέγοιμ' ἄν, a deferential form, having regard to the permission just given. Cp. *Phil.* 674 *χωροῖς ἂν εἴσω*: *El.* 637 *κλύοις ἂν ἤδη*.

97 ὡς marks that the partic. **τεθραμμένον** expresses the view held by the subject of the leading verb (**ἄνωγεν**): *i.e.*, '*as* having been harboured'='which (*he says*) has been harboured.' Cp. Xen.

ΟΕ. But what is the oracle? So far, thy words make me neither bold nor yet afraid.

ΚΡ. If thou wouldest hear while these are nigh, I am ready to speak; or else to go within.

ΟΕ. Speak before all: the sorrow which I bear is for these more than for mine own life.

ΚΡ. With thy leave, I will tell what I heard from the god. Phoebus our lord bids us plainly to drive out a defiling thing, which (he saith) hath been harboured in this land, and not to harbour it, so that it cannot be healed.

ΟΕ. By what rite shall we cleanse us? What is the manner of the misfortune?

ΚΡ. By banishing a man, or by bloodshed in quittance of bloodshed, since it is that blood which brings the tempest on our city.

ΟΕ. And who is the man whose fate he thus reveals!

ΚΡ. Laïus, king, was lord of our land before thou wast pilot of this State.

Dübner thinks: but there is room for doubting whether it was not due to the *διορθωτής* or first corrector (S). A, and other of the later MSS., have *χειμάζον*: and *χειμάζει*,

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An. 1. 2. 1 *ἔλεγε θαρρεῖν ὡς καταστησομένων τούτων εἰς τὸ δέον*: he said, 'Take courage, *in the assurance that*' &c.

98 ἐλαύνειν for *ἐξελαύνειν* was regular in this context: Thuc. 1. 126 *τὸ ἄγος ἐλαύνειν τῆς θεοῦ* (*i.e.* to banish the Alcmaeonidae): and so 1. 127, 128, 135, 2. 13.—**μηδ' ἀνήκεστον τρέφειν.** The *μίασμα* is *ἀνήκεστον* in the sense that it cannot be healed *by anything else than* the death or banishment of the blood-guilty. But it can still be healed if that expiation is made. Thus *ἀνήκεστον* is a proleptic predicate: cp. Plat. *Rep.* 565 C *τοῦτον τρέφειν τε καὶ αὔξειν μέγαν*: *O.C.* 527 n. See Antiphon *Tetr.* Γ. *γ.* § 7 *ἀντὶ τοῦ παθόντος* (in the cause of the dead) *ἐπισκήπτομεν ὑμῖν τῷ τούτου φόνῳ τὸ μήνιμα τῶν ἀλιτηρίων ἀκεσαμένους πᾶσαν τὴν πόλιν καθαρὰν τοῦ μιάσματος καταστῆσαι*, 'to heal with this man's blood the deed which angers the avenging spirits, and so to purge the whole city of the defilement.'

99 ποίῳ...ξυμφορᾶς. By what purifying rite (does he command us *ἐλαύνειν τὸ μίασμα*)? What is the manner of our misfortune (*i.e.* our defilement)? Eur. *Phoen.* 390 *τίς ὁ τρόπος αὐτοῦ; τί φυγάσιν τὸ δυσχερές*; 'what is the manner thereof? (*sc.* *τοῦ κακοῦ*, exile). **ξυμφορᾶς**, euphemistic for guilt, as Plat. *Legg.* 934 B *λωφῆσαι πολλὰ μέρη τῆς τοιαύτης ξυμφορᾶς*, to be healed in great measure of such a malady (viz., of evil-doing): *ib.* 854 D *ἐν τῷ προσώπῳ καὶ ταῖς χερσὶ γραφεὶς τὴν ξυμφοράν*, 'with his *misfortune* [the crime of sacrilege] branded on his face and hands.' Her. 1. 35 *συμφορῇ ἐχόμενος = ἐναγής*, under a ban. Prof. Kennedy understands: 'what is the mode of *compliance* (with the oracle)?' He compares *O.C.* 641 *τῇδε γὰρ ξυνοίσομαι* ('for with that choice I will comply'). But elsewhere, at least, *συμφορά* does not occur in a sense parallel with *συμφέρεσθαι*, 'to agree with.'

100 f. ἀνδρηλατοῦντας. As if, instead of *ποίῳ καθαρμῷ*, the question had been *τί ποιοῦντας*;—**ὡς τόδ' αἷμα χειμάζον πόλιν**, since it is this blood [*τόδε*, viz. that implied in *φόνον*] which brings the storm on Thebes. *χειμάζον*, acc. absol. **ὡς** presents the fact as the ground of belief on which the Thebans are commanded to act: 'Do thus, *assured that* it is this blood,' etc. Cp. *O.C.* 380: Xen. *Hellen.* 2. 4. 1 *οἱ δὲ τριάκοντα, ὡς ἐξὸν ἤδη αὐτοῖς τυραννεῖν ἀδεῶς, προεῖπον*, κ.τ.λ. Cp. Eur. *Suppl.* 268 *πόλις δὲ πρὸς πόλιν | ἔπτηξε χειμασθεῖσα*, 'city with city seeks shelter, when vexed by storms.'

104 ἀπευθύνειν, to steer in a right course. The infin. is of the imperf., = *πρό-*

ΟΙ. ἔξοιδ' ἀκούων· οὐ γὰρ εἰσεῖδόν γέ πω.
ΚΡ. τούτου θανόντος νὺν ἐπιστέλλει σαφῶς
τοὺς αὐτοέντας χειρὶ τιμωρεῖν τινας.
ΟΙ. οἱ δ' εἰσὶ ποῦ γῆς; ποῦ τόδ' εὑρεθήσεται
ἴχνος παλαιᾶς δυστέκμαρτον αἰτίας;
ΚΡ. ἐν τῇδ' ἔφασκε γῇ. τὸ δὲ ζητούμενον
ἁλωτόν, ἐκφεύγει δὲ τἀμελούμενον.
ΟΙ. πότερα δ' ἐν οἴκοις ἢ 'ν ἀγροῖς ὁ Λάϊος
ἢ γῆς ἐπ' ἄλλης τῷδε συμπίπτει φόνῳ;
ΚΡ. θεωρός, ὡς ἔφασκεν, ἐκδημῶν πάλιν
πρὸς οἶκον οὐκέθ' ἵκεθ', ὡς ἀπεστάλη.
ΟΙ. οὐδ' ἄγγελός τις οὐδὲ συμπράκτωρ ὁδοῦ
κατεῖδ', ὅτου τις ἐκμαθὼν ἐχρήσατ' ἄν;
ΚΡ. θνήσκουσι γάρ, πλὴν εἷς τις, ὃς φόβῳ φυγὼν
ὧν εἶδε πλὴν ἓν οὐδὲν εἶχ' εἰδὼς φράσαι.
ΟΙ. τὸ ποῖον; ἓν γὰρ πόλλ' ἂν ἐξεύροι μαθεῖν,
ἀρχὴν βραχεῖαν εἰ λάβοιμεν ἐλπίδος.

found in a few later MSS., seems to have been merely a conjecture. **107** *τινασ* L, without accent. The scribe placed a dot over *σ*, to indicate that it should be deleted; but this dot was afterwards almost erased, whether by his own hand or by another. *τινασ* or *τινὰσ* r. The reading *τινά* seems to occur in no MS., but only in the Milan

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τερον ἢ ἀπηύθυνες, before you were steering (began to steer). Oedipus took the State out of angry waters into smooth: cp. 696 *ἐμὰν γὰν φίλαν | ἐν πόνοις ἀλύουσαν κατ' ὀρθὸν οὔρισας*: fr. 151 *πλήκτροις ἀπευθύνουσιν οὐρίαν τρόπιν*, 'with the helm (*πλῆκτρα*, the blades of the *πηδάλια*) they steer their bark before the breeze.'

105 οὐ γὰρ εἰσεῖδόν γέ πω. As Oed. knows that Laïus is dead, the tone of unconcern given by this colloquial use of **οὔπω** (instead of *οὔποτε*) is a skilful touch. Cp. *El.* 402 ΧΡ. *σὺ δ' οὐχὶ πείσει...*; ΕΛ. *οὐ δῆτα· μήπω νοῦ τοσόνδ' εἴην κενή*: Eur. *Hec.* 1278 *μήπω μανείη Τυνδαρὶς τοσόνδε παῖς*: *Il.* 12. 270 *ἀλλ' οὔπω πάντες ὁμοῖοι | ἀνέρες ἐν πολέμῳ*: cp. our (ironical) 'I have *yet* to learn.'

107 τοὺς αὐτοέντας...τινας. *τούς* implies that the death *had* human authors; *τινας*, that they are *unknown*. So in *O. C.* 290 *ὅταν δ' ὁ κύριος | παρῇ τις*, 'the master—whoever he be.' **τιμωρεῖν**, 'punish.' The act., no less than the midd., is thus used even in prose: Lysias *In Agor.* § 42 *τιμωρεῖν ὑπὲρ αὐτοῦ ὡς φονέα ὄντα*, to punish (Agoratus), on his own account, as his murderer. **χειρὶ τιμωρεῖν**, here, either 'to slay' or 'to expel by force,' as distinguished from merely fining or disfranchising: in 140 *τοιαύτῃ χειρὶ τιμωρεῖν* is explained by *κτανὼν* in 139.

108 f. ποῦ τόδ'...αἰτίας; *τόδε ἴχνος αἰτίας=ἴχνος τῆσδε αἰτίας*, cp. *τοὐμὸν φρενῶν ὄνειρον El.* 1390. **αἰτίας**, 'crime': *Ai.* 28 *τήνδ' οὖν ἐκείνῳ πᾶς τις αἰτίαν νέμει*. For **δυστέκμαρτον**, hard to track, cp. Aesch. *Eum.* 244 (the Furies hunting Orestes) *εἶεν· τόδ' ἐστὶ τἀνδρὸς ἐκφανὲς τέκμαρ*. The poet hints a reason for what might else have seemed strange—the previous inaction of Oedipus. Cp. 219.

110 ἔφασκε, *sc.* *ὁ θεὸς* (*εὑρεθήσεσθαι τὸ ἴχνος*). **τὸ δὲ ζητούμενον**: **δὲ** has a sententious force,='now.' The *γνώμη*, though uttered in an oracular tone, is not part of the god's message. Cp. Eur. fr. 435 *αὐτός τι νῦν ὁρῶν εἶτα δαίμονας κάλει· | τῷ γὰρ πονοῦντι καὶ θεὸς συλλαμβάνει*.

113 συμπίπτει. The vivid historic present suits the alertness of a mind roused to close inquiry: so below, 118, 716, 1025: *Tr.* 748: *El.* 679.—Cp. *Ai.* 429 *κακοῖς τοιοῖσδε συμπεπτωκότα*.

ΟΕ. I know it well—by hearsay, for I saw him never.

ΚΡ. He was slain; and the god now bids us plainly to wreak vengeance on his murderers—whosoever they be.

ΟΕ. And where are they upon the earth? Where shall the dim track of this old crime be found?

ΚΡ. In this land,—said the god. What is sought for can be caught; only that which is not watched escapes.

ΟΕ. And was it in the house, or in the field, or on strange soil that Laïus met this bloody end?

ΚΡ. 'Twas on a visit to Delphi, as he said, that he had left our land; and he came home no more, after he had once set forth.

ΟΕ. And was there none to tell? Was there no comrade of his journey who saw the deed, from whom tidings might have been gained, and used?

ΚΡ. All perished, save one who fled in fear, and could tell for certain but one thing of all that he saw.

ΟΕ. And what was that? One thing might show the clue to many, could we get but a small beginning for hope.

ed. of Suidas (ed. Demetrius Chalcondylas, 1498 A.D.), the other editions of Suidas giving *τινάς* (s. v. *ἐπιστέλλει*). **117** The 1st hand in L wrote *ὅπου*, which has been altered to *ὅτου*, perhaps by the first corrector. [I had doubted this; but in the

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114 **θεωρός**: Laïus was going to Delphi in order to ask Apollo whether the child (Oedipus), formerly exposed by the god's command, had indeed perished: Eur. *Phoen.* 36 *τὸν ἐκτεθέντα παῖδα μαστεύων μαθεῖν | εἰ μηκέτ' εἴη.* **ὡς ἔφασκεν**, as Laïus told the Thebans at the time when he was leaving Thebes. **ἐκδημῶν**, not *going* abroad, but *being* [=having gone] abroad: cp. Plat. *Legg.* 864 E *οἰκείτω τὸν ἐνιαυτὸν ἐκδημῶν.* **ὡς** =*ἐπεί*: Xen. *Cyr.* 1. 3. 2 *ὡς δὲ ἀφίκετο τάχιστα...ἠσπάζετο.* Cic. *Brut.* 5 ut *illos libros edidisti, nihil a te postea accepimus.*

116 **οὐδ' ἄγγελος...ἐχρήσατ' ἄν**; The sentence begins as if *ἄγγελός τις* were to be followed by *ἦλθε*: but the second alternative, *συμπράκτωρ ὁδοῦ*, suggests *κατεῖδε* [had *seen*, though he did not *speak*]: and this, by a kind of zeugma, stands as verb to *ἄγγελος* also. Cp. Her. 4. 106 *ἐσθῆτα δὲ φορέουσι τῇ Σκυθικῇ ὁμοίην, γλῶσσαν δὲ ἰδίην.* **οὐδ' ἄγγελος**: *Il.* 12. 73 *οὐκέτ' ἔπειτ' ὀΐω οὐδ' ἄγγελον ἀπονέεσθαι.* **ὅτου**, gen. masc.: from whom having gained knowledge one might have used it.

117 **ἐκμαθὼν**=a protasis, *εἰ ἐξέμαθεν*, **ἐχρήσατ' ἄν**, *sc. τούτοις ἃ ἐξέμαθεν.* Plat. *Gorg.* 465 E *ἐὰν μὲν οὖν καὶ ἐγὼ σοῦ ἀποκρινομένου μὴ ἔχω ὅ τι χρήσωμαι*, if, when you answer, I also do not know what use to make [of your answer, *sc. τούτοις ἃ ἂν ἀποκρίνῃ*),—where shortly before we have *οὐδὲ χρῆσθαι τῇ ἀποκρίσει ἣν σοι ἀπεκρινάμην οὐδὲν οἷός τ' ἦσθα.*

118 f. **θνήσκουσι.** The ι subscript in the pres. stem of this verb is attested by Attic inscriptions (Meisterhans, *Gram.* p. 86). The practice of the Laurentian MS. fluctuates. It gives the ι subscript here, in 623, 1457; *O. C.* 611; *Ant.* 547, 761; *El.* 1022. It omits the ι subscript in *El.* 63, 113, 540, 1486; *Tr.* 707, 708; *Ph.* 1085. Cp. *Etym. M.* 482, 29, *θνήσκω, μιμνῃσκω. Δίδυμος* [*circ.* 30 B.C.] *χωρὶς τοῦ ῑ...ἡ μέντοι παράδοσις ἔχει τὸ ῑ.*—**φόβῳ φυγών**, 'having fled in fear': *φόβῳ*, modal dative; cp. Thuc. 4. 88 *διά τε τὸ ἐπαγωγὰ εἰπεῖν τὸν Βρασίδαν καὶ περὶ τοῦ καρποῦ φόβῳ ἔγνωσαν*: 5. 70 *ἐντόνως καὶ ὀργῇ χωροῦντες.*—**εἰδὼς**, with sure knowledge (and not merely from confused recollection, *ἀσαφὴς δόξα*): so 1151 *λέγει γὰρ εἰδὼς οὐδὲν ἀλλ' ἄλλως πονεῖ*: *El.* 41 *ὅπως ἂν εἰδὼς ἡμῖν ἀγγείλῃς σαφῆ.* Iocasta says (849), in reference to this same point in the man's testimony, *κούκ ἔστιν αὐτῷ τοῦτό γ' ἐκβαλεῖν πάλιν.*

120 **τὸ ποῖον**; Cp. 291: *El.* 670 *πρᾶγμα πορσύνων μέγα.* | ΚΛ. *τὸ ποῖον, ὦ ξέν'*; *εἰπέ.* Ar. *Pax* 696 *εὐδαιμονεῖ.*

ΚΡ. λῃστὰς ἔφασκε συντυχόντας οὐ μιᾷ
ῥώμῃ κτανεῖν νιν, ἀλλὰ σὺν πλήθει χερῶν.
ΟΙ. πῶς οὖν ὁ λῃστής, εἴ τι μὴ ξὺν ἀργύρῳ
ἐπράσσετ' ἐνθένδ', ἐς τόδ' ἂν τόλμης ἔβη;
ΚΡ. δοκοῦντα ταῦτ' ἦν· Λαΐου δ' ὀλωλότος
οὐδεὶς ἀρωγὸς ἐν κακοῖς ἐγίγνετο.
ΟΙ. κακὸν δὲ ποῖον ἐμποδὼν τυραννίδος
οὕτω πεσούσης εἶργε τοῦτ' ἐξειδέναι;
ΚΡ. ἡ ποικιλῳδὸς Σφὶγξ τὸ πρὸς ποσὶ σκοπεῖν
μεθέντας ἡμᾶς τἀφανῆ προσήγετο.
ΟΙ. ἀλλ' ἐξ ὑπαρχῆς αὖθις αὖτ' ἐγὼ φανῶ.
ἐπαξίως γὰρ Φοῖβος, ἀξίως δὲ σὺ
πρὸ τοῦ θανόντος τήνδ' ἔθεσθ' ἐπιστροφήν·
ὥστ' ἐνδίκως ὄψεσθε κἀμὲ σύμμαχον,
γῇ τῇδε τιμωροῦντα τῷ θεῷ θ' ἅμα.
ὑπὲρ γὰρ οὐχὶ τῶν ἀπωτέρω φίλων

autotype facsimile of L the original π is clear.] *ὅτου* r. **134** *πρὸ τοῦ* L. The 1st hand had written *πρὸ στοῦ*, separating the *σ* (as he often does) from the syllable to which it belonged, and forming *στ* in one character; the corrector erased the *σ*.

πάσχει δὲ θαυμαστόν. ΈΡΜ. *τὸ τί;* **ἐξεύροι μαθεῖν.** One thing would find out *how* to learn many things, *i.e.* would prove a clue to them. The infin. *μαθεῖν* as after a verb of *teaching* or *devising*: Her. 1. 196 *ἄλλο δέ τι ἐξευρήκασι νεωστὶ γενέσθαι.* Plat. *Rep.* 519 E *ἐν ὅλῃ τῇ πόλει τοῦτο μηχανᾶται ἐγγενέσθαι.*

122 f. **ἔφασκε** *sc.* *ὁ φυγών* (118). **οὐ μιᾷ ῥώμῃ**=*οὐχ ἑνὸς ῥώμῃ*, in the strength not of one man. Cp. Her. 1. 174 *πολλῇ χειρὶ ἐργαζομένων τῶν* Κνιδίων. *Ant.* 14 *διπλῇ χερί*=by the hands of twain. So perh. *χερὶ διδύμᾳ* Pind. *Pyth.* 2. 9.—**σὺν πλήθει**: cp. on 55.

124 f. **εἴ τι μὴ κ.τ.λ.**, if some intrigue, aided by (**ξὺν**) money, had not been working from Thebes. **τι** is subject to **ἐπράσσετο**: distinguish the adverbial *τι* (='perchance') which is often joined to *εἰ μή* in diffident expressions, as 969 *εἴ τι μὴ τὼμῷ πόθῳ | κατέφθιτ'*, 'unless *perchance*': so *O.C.* 1450, *Tr.* 586 etc. Schneid. cp. Thuc. 1. 121 *καί τι αὐτῷ καὶ ἐπράσσετο ἐς τὰς πόλεις ταύτας προδοσίας πέρι*: and 5. 83 *ὑπῆρχε δέ τι αὐτοῖς καὶ ἐκ τοῦ* Ἄργους *αὐτόθεν πρασσόμενον.*—**ἐπράσσετο...ἔβη**: the imperf. refers here to a *continued act* in past time, the aor. to an act done at a definite past moment. Cp. 402 *ἐδόκεις—ἔγνως*: 432 *ἱκόμην—ἐκάλεις.*

126 **δοκοῦντα...ἦν** expresses the vivid presence of the *δόξα* more strongly than *ταῦτα ἐδόκει* would have done (cp. 274 *τάδ' ἔστ' ἀρέσκονθ'*): Her. 1. 146 *ταῦτα δὲ ἦν γινόμενα ἐν* Μιλήτῳ.

128 **ἐμποδὼν** *sc.* *ὄν*, with **κακόν**, not with **εἶργε**, 'what trouble (being) in your path?' Cp. 445 *παρὼν...ἐμποδὼν | ὀχλεῖς.* **τυραννίδος.** Soph. conceives the Theban throne as having been vacant from the death of Laïus—who left no heir—till the election of Oed. The abstract *τυραννίδος* suits the train of thought on which Oed. has already entered,—viz. that the crime was the work of a Theban faction (124) who wished to destroy, not the king merely, but the kingship. Cp. Aesch. *Cho.* 973 *ἴδεσθε χώρας τὴν διπλῆν τυραννίδα* (Clytaemnestra and Aegisthus).

130 **ποικιλῳδὸς**, singing *ποικίλα*, *subtleties*, *αἰνίγματα*: cp. Plat. *Symp.* 182 A *ὁ περὶ τὸν ἔρωτα νόμος ἐν μὲν ταῖς ἄλλαις πόλεσι νοῆσαι ῥᾴδιος· ἁπλῶς γὰρ ὥρισται· ὁ δὲ ἐνθάδε καὶ ἐν Λακεδαίμονι ποικίλος.* Her. 7. 111 *πρόμαντις δὲ ἡ χρέουσα, κατάπερ ἐν Δελφοῖσι, καὶ οὐδὲν ποικιλώτερον*, 'the chief prophetess is she

CR. He said that robbers met and fell on them, not in one man's might, but with full many hands.

OE. How, then, unless there was some trafficking in bribes from here, should the robber have dared thus far?

CR. Such things were surmised; but, Laïus once slain, amid our troubles no avenger arose.

OE. But, when royalty had fallen thus, what trouble in your path can have hindered a full search?

CR. The riddling Sphinx had made us let dark things go, and was inviting us to think of what lay at our doors.

OE. Nay, I will start afresh, and once more make dark things plain. Right worthily hath Phoebus, and worthily hast thou, bestowed this care on the cause of the dead; and so, as is meet, ye shall find me too leagued with you in seeking vengeance for this land, and for the god besides. On behalf of no far-off friend,

Among the later MSS., A and a few more have *πρὸ* (sometimes with the gloss *ὑπὲρ*): others have *πρός.—τήνδ' ἔθεσθ' ἐπιστροφήν*] A variant recorded in the margin of L, *τήνδε θεσπίζει γραφήν*, is instructive, as indicating the lengths to which arbitrary

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who gives the oracles, as at Delphi, and in no wise of darker speech.'

131 The constr. is **προσήγετο ἡμᾶς, μεθέντας τὰ ἀφανῆ, σκοπεῖν τὸ πρὸς ποσί. προσήγετο,** was drawing us (by her dread song), said with a certain irony, since *προσάγεσθαι* with infin. usually implies a *gentle* constraint (though, as a milit. term, *ἀνάγκῃ προσηγάγοντο, reduced* by force, Her. 6. 25): cp. Eur. *Ion* 659 *χρόνῳ δὲ καιρὸν λαμβάνων προσάξομαι | δάμαρτ' ἐᾶν σε σκῆπτρα τἄμ' ἔχειν χθονός.* **τὸ πρὸς ποσὶ** (cp. *ἐμποδὼν* 128), the *instant, pressing* trouble, opp. to *τὰ ἀφανῆ*, obscure questions (as to the death of Laïus) of no present or practical interest. Pind. *Isthm.* 7. 12 *δεῖμα μὲν παροιχόμενον | καρτερὰν ἔπαυσε μέριμναν· τὸ δὲ πρὸς ποδὸς ἄρειον ἀεὶ σκοπεῖν | χρῆμα πᾶν. Ant.* 1327 *τἄν ποσὶν κακά.*

132 ἐξ ὑπαρχῆς, *i.e.* taking up anew the search into the death of Laïus. Arist. *de Anim.* 2. 1 *πάλιν δ' ὥσπερ ἐξ ὑπαρχῆς ἐπανίωμεν*: so *πάλιν οὖν οἷον ἐξ ὑπαρχῆς Rhet.* 1. 1. 14: [Dem.] or. 40 § 16 *πάλιν ἐξ ὑπαρχῆς λαγχάνουσί μοι δίκας.* The phrase *ἐν τῇ τῆς ἐπιστήμης ὑπαρχῇ* occurs in the paraphrase by Themistius of Arist. *περὶ φυσικῆς ἀκροάσεως* 8. 3 (Berlin ed. vol. 1. 247 *b* 29): elsewhere the word occurs only in *ἐξ ὑπαρχῆς*. Cp. *El.* 725 *ὑποστροφῆς=ὑποστραφέντες*: Her. 5. 116 *ἐκ νέης*: Thuc. 3. 92 *ἐκ καινῆς*. **αὖθις,** as he had done in the case of the Sphinx's riddle: **αὐτά**=*τὰ ἀφανῆ*.

133 ἐπαξίως (which would usually have a genitive) implies the standard—worthily of his *own godhead*, or *of the occasion*—and is slightly stronger than **ἀξίως**. Cp. Eur. *Hec.* 168 *ἀπωλέσατ', ὠλέσατ'*: *Or.* 181 *διοιχόμεθ', οἰχόμεθ'*: *Alc.* 400 *ὑπάκουσον, ἄκουσον.*

134 πρὸ, *on behalf of*, cp. *πρὸ τῶνδε* 10, *O. C.* 811: Xen. *Cyr.* 8. 8. 4 *εἴ τις...διακινδυνεύσειε πρὸ βασιλέως*: 1. 6. 42 *ἀξιώσουσι σὲ πρὸ ἑαυτῶν βουλεύεσθαι.* Campb. reads *πρὸς τοῦ θανόντος*, which here could mean only '*at the instance of* the dead.' *πρός* never='on behalf of,' 'for the sake of,' but sometimes '*on the side of*': *e.g.* Her. 1. 124 *ἀποστάντες ἀπ' ἐκείνου καὶ γενόμενοι πρὸς σέο*, 'ranged themselves on your side': 1. 75 *ἐλπίσας πρὸς ἑωυτοῦ τὸν χρησμὸν εἶναι*, that the oracle was on his side: below, 1434, *πρὸς σοῦ...φράσω*, I will speak on your side,—in your interest: *Trach.* 479 *καὶ τὸ πρὸς κείνου λέγειν*, to state his side of the case also. **—ἐπιστροφήν,** a turning round (*O. C.* 1045), hence, attention, regard: *ἐπιστροφὴν τίθεσθαι* (like *σπουδήν, πρόνοιαν τίθ., Ai.* 13, 536)=*ἐπιστρέφεσθαι* (*τινος*), *Phil.* 599. Dem. *In Aristocr.* § 136 *οὐκ ἐπεστράφη* 'heeded not'=*οὐδὲν ἐφρόντισε ib.* § 135.

137 ὑπὲρ γὰρ οὐχὶ κ.τ.λ., *i.e.* not

ἀλλ' αὐτὸς αὑτοῦ τοῦτ' ἀποσκεδῶ μύσος.
ὅστις γὰρ ἦν ἐκεῖνον ὁ κτανὼν τάχ' ἂν
κἄμ' ἂν τοιαύτῃ χειρὶ τιμωρεῖν θέλοι. 140
κείνῳ προσαρκῶν οὖν ἐμαυτὸν ὠφελῶ.
ἀλλ' ὡς τάχιστα, παῖδες, ὑμεῖς μὲν βάθρων
ἵστασθε, τούσδ' ἄραντες ἱκτῆρας κλάδους,
ἄλλος δὲ Κάδμου λαὸν ὧδ' ἀθροιζέτω,
ὡς πᾶν ἐμοῦ δράσοντος· ἢ γὰρ εὐτυχεῖς 145
σὺν τῷ θεῷ φανούμεθ', ἢ πεπτωκότες.
ΙΕ. ὦ παῖδες, ἱστώμεσθα. τῶνδε γὰρ χάριν
καὶ δεῦρ' ἔβημεν ὧν ὅδ' ἐξαγγέλλεται.
Φοῖβος δ' ὁ πέμψας τάσδε μαντείας ἅμα
σωτήρ θ' ἵκοιτο καὶ νόσου παυστήριος. 150

ΧΟΡΟΣ.

στρ. α'. ὦ Διὸς ἀδυεπὲς φάτι, τίς ποτε τᾶς πολυχρύσου
2 Πυθῶνος ἀγλαὰς ἔβας

conjecture was sometimes carried. Cp. on 1529. **138** αὑτοῦ L: αὐτοῦ r.

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merely in the cause of Laïus, whose widow he has married. The arrangement of the words is designed to help a second meaning of which the speaker is unconscious: 'in the cause of a friend who is *not* far off' (his own father). The reference to Laïus is confirmed by *κείνῳ προσαρκῶν* in 141.

138 αὑτοῦ=*ἐμαυτοῦ*. The reflexive *αὑτοῦ*, etc., is a pron. of the 1st pers. in *O. C.* 966, *El.* 285, *Ai.* 1132: of the 2nd pers., in *O. C.* 853, 930, 1356, *Tr.* 451. **ἀποσκεδῶ**, dispel, as a taint in the air: cp. *Od.* 8. 149 *σκέδασον δ' ἄπο κήδεα θυμοῦ*: Plat. *Phaed.* 77 D *μὴ...ὁ ἄνεμος αὐτὴν (τὴν ψυχὴν) ἐκβαίνουσαν ἐκ τοῦ σώματος διαφυσᾷ καὶ διασκεδάννυσιν.*

139 f. ἐκεῖνον ὁ κτανὼν. *ἐκεῖνον* has emphasis: cp. 820.—**τοιαύτῃ**, referring to *κτανὼν*, implies *φονίᾳ*: on *τιμωρεῖν* see 107. The spectator thinks of the time when Oed. shall be blinded by his own hand.—For the double **ἂν** cp. 339, 862, 1438.

142 παῖδες. The king here, as the priest in 147, addresses *all* the suppliants. **ἄλλος** (144) is one of the king's attendants.—**βάθρων | ἵστασθε κ.τ.λ.** Cp. *Ant.* 417 *χθονὸς...ἀείρας*: *Phil.* 630 *νεὼς ἄγοντα*. Prose would require a compound verb: Xen. *Symp.* 4. 31 *ὑπανίστανται... θάκων*. **ἄραντες.** Aesch. *Suppl.* 481 *κλάδους γε τούτους αἴψ' ἐν ἀγκάλαις λαβὼν | βωμοὺς ἐπ' ἄλλους δαιμόνων ἐγχωρίων | θές.*

145 πᾶν...δράσοντος, to do everything=to leave nothing untried: for **ὡς** cp. 97. Plat. *Apol.* 39 A *ἐάν τις τολμᾷ πᾶν ποιεῖν καὶ λέγειν.* Xen. *Hellen.* 7. 4. 21 *πάντα ἐποίει ὅπως, εἰ δύναιτο, ἀπαγάγοι.* **εὐτυχεῖς...πεπτωκότες**: 'fortunate,' if they succeed in their search for the murderer, who, as they now know, is in their land (110): 'ruined,' if they fail, since they will then rest under the *ἀνήκεστον μίασμα* (98). The unconscious speaker, in his last word, strikes the key-note of the destined *περιπέτεια*.

147 ff. ὦ παῖδες: see on 142.—**καὶ δεῦρ' ἔβημεν**, we *e'en* came here: *i.e.* this was the motive of our coming in the first instance. *Phil.* 380 *ἐπειδὴ καὶ λέγεις θρασυστομῶν*: Lys. *In Eratosth.* § 29 *παρὰ τοῦ ποτε καὶ λήψεσθε δίκην*; **ἐξαγγέλλεται**, proclaims on his own part (midd.), of himself: *i.e.* promises unasked, *ultro pollicetur*. Cp. *Ai.* 1376 *ἀγγέλλομαι...εἶναι φίλος*, 'I offer friendship.' Eur. has thus used *ἐξαγγ.* even where metre permitted the more usual *ἐπαγγέλλομαι*: *Heracl.* 531 *κἀξαγγέλ-*

no, but in mine own cause, shall I dispel this taint. For whoever was the slayer of Laïus might wish to take vengeance on me also with a hand as fierce. Therefore, in doing right to Laïus, I serve myself.

Come, haste ye, my children, rise from the altar-steps, and lift these suppliant boughs; and let some other summon hither the folk of Cadmus, warned that I mean to leave nought untried; for our health (with the god's help) shall be made certain —or our ruin.

Pr. My children, let us rise; we came at first to seek what this man promises of himself. And may Phoebus, who sent these oracles, come to us therewith, our saviour and deliverer from the pest.

Chorus.

O sweetly-speaking message of Zeus, in what spirit hast thou come from golden Pytho unto glorious 1st strophe.

139 ἐκεῖνον has been made from ἐκεῖνοσ in L. The false reading ἐκεῖνος occurs in some of the later MSS.

λομαι | θνήσκειν, I offer to die.—**ἄμα**: *i.e.* may the god, who has summoned us to put away our pollution, *at the same time* come among us as a healing presence.

151—215 The Chorus consists of Theban elders—men of noble birth, 'the foremost in honour of the land' (1223) —who represent the Κάδμου λαός just summoned by Oedipus (144). Oedipus having now retired into the palace, and the suppliants having left the stage, the Chorus make their entrance (πάροδος) into the hitherto vacant ὀρχήστρα. For the metres see the Analysis which follows the Introduction.

1st strophe (151—158). Is the god's message indeed a harbinger of health? Or has Apollo some further pain in store for us?

1st antistrophe (159—166). May Athene, Artemis, and Apollo succour us!

2nd strophe (167—178). The fruits of the earth and the womb perish.

2nd antistrophe (179—189). The unburied dead taint the air: wives and mothers are wailing at the altars.

3rd strophe (190—202). May Ares, the god of death, be driven hence: may thy lightnings, O Zeus, destroy him.

3rd antistrophe (203—215). May the Lycean Apollo, and Artemis, and Dionysus fight for us against the evil god.

151 φάτι, of a god's utterance or oracle (1440), a poet. equivalent for φήμη: cp. 310 ἀπ' οἰωνῶν φάτιν. **Διὸς**, because Zeus speaks by the mouth of his son; Aesch. *Eum.* 19 Διὸς προφήτης δ' ἐστὶ Λοξίας πατρός. **ἀδυεπὴς**, merely a general propitiatory epithet: the Chorus have not yet heard whether the response is comforting or not. It is presently told to them by Oed. (242). Cp. *El.* 480 ἀδυπνόων...ὀνειράτων, dreams breathing comfort (from the gods). **τίς ποτε...ἔβας;** What art thou that hast come? *i.e.* in what spirit hast thou come? bringing us health or despair?

152 Πυθῶνος, *from* Pytho (Delphi): for the gen. see on 142 βάθρων | ἵστασθε. **τᾶς πολυχρύσου**, 'rich in gold,' with allusion to the costly ἀναθήματα dedicated at Delphi, and esp. to the treasury of the temple, in which gold and silver could be deposited, as in a bank, until required for use. *Iliad* 9. 404 οὐδ' ὅσα...λάϊνος οὐδὸς ἀφήτορος ἐντὸς ἐέργει | Φοίβου Ἀπόλλωνος, Πυθοῖ ἐνὶ πετρηέσσῃ. Thuc. 1. 121 ναυτικόν τε ἀπὸ τῆς ὑπαρχούσης τε οὐσίας ἐξαρτυσόμεθα, καὶ ἀπὸ τῶν ἐν Δελφοῖς καὶ Ὀλυμπίᾳ χρημάτων. Athen. 233 F τῷ μὲν οὖν ἐν Δελφοῖς Ἀπόλλωνι τὸν πρότερον ἐν τῇ Λακεδαίμονι χρυσὸν καὶ ἄργυρον [πρότερον = before the time of Lysander] ἱστοροῦσιν ἀνατεθῆναι. Eur. *Andr.* 1093 θεοῦ | χρυσοῦ γέμοντα γύαλα (recesses), θησαυροὺς βροτῶν. *Ion* 54 Δελφοί

3 Θήβας; ἐκτέταμαι, φοβερὰν φρένα δείματι πάλλων,
4 ἰήϊε Δάλιε Παιάν,
5 ἀμφὶ σοὶ ἀζόμενος τί μοι ἢ νέον 155
6 ἢ περιτελλομέναις ὥραις πάλιν ἐξανύσεις χρέος.
7 εἰπέ μοι, ὦ χρυσέας τέκνον Ἐλπίδος, ἄμβροτε Φάμα.

ἀντ. α'. πρῶτά σε κεκλόμενος, θύγατερ Διός, ἄμβροτ' Ἀθάνα,
2 γαιάοχόν τ' ἀδελφεὰν 160
3 Ἄρτεμιν, ἃ κυκλόεντ' ἀγορᾶς θρόνον εὐκλέα θάσσει,

159 κεκλόμενος L, with ω written over os by a late hand. A few of the later MSS.

σφ' ἔθεντο (the young Ion) χρυσοφύλακα τοῦ θεοῦ, | ταμίαν τε πάντων. Pind. *Pyth.* 6. 8 ἐν πολυχρύσῳ Ἀπολλωνίᾳ... νάπᾳ (*i.e.* ἐν Πυθοῖ).

153 The bold use of **ἐκτέταμαι** is interpreted by **φοβερὰν φρένα δείματι πάλλων**, which is to be taken in close connection with it. ἐκτείνεσθαι is not found elsewhere of *mental tension* (though Dionys. *De Comp. Verb.* c. 15 *ad fin.* has ἡ τῆς διανοίας ἔκτασις καὶ τὸ τοῦ δείματος ἀπροσδόκητον. Cp. Xen. *Cyr.* 1. 3. 11 ἕως παρατείναιμι τοῦτον, ὥσπερ οὗτος ἐμὲ παρατείνει ἀπὸ σοῦ κωλύων,—'*rack*,' '*torture*' him. But παρατείνεσθαι, when used *figuratively*, usually meant 'to be worn out,' 'fatigued to death': *e.g.* Plato *Lysis* 204 C παραταθήσεται ὑπὸ σοῦ ἀκούων θαμὰ λέγοντος, *enecabitur*, he will be tired to death of hearing it. So Xen. *Mem.* 3. 13. 6 παρατέταμαι μακρὰν ὁδὸν πορευθείς. Triclinius explains here, 'I am *prostrated* by dread' (ἐκπέπληγμαι, παρ' ὅσον οἱ ἐκπλαγέντες ἔκτασιν σώματος καὶ ἀκινησίαν πάσχουσιν: cp. Eur. *Med.* 585 ἓν γὰρ ἐκτενεῖ σ' ἔπος): so *Ph.* 858 ἐκτέταται νύχιος (of a sleeper). But the context favours the other view.—**πάλλων**, transitive, governing φρένα, *making my heart to shake;* not intransitive, for παλλόμενος, with φρένα as accus. of the part affected. An intransitive use of πάλλω in this figurative sense is not warranted by such instances as Ar. *Lys.* 1304 κοὔφα πάλλων, 'lightly leaping in the dance': Eur. *El.* 435 ἔπαλλε δελφὶς (=ἐσκίρτα), 'the dolphin leaped': *ib.* 477 ἵπποι ἔπαλλον 'quivered' (in death). Cp. Aesch. *P. V.* 881 κραδία φόβῳ φρένα λακτίζει: so, when the speaker is identified with the troubled spirit within him, we can say φρένα πάλλω,—where φρένα has a less distinctly physical sense than in Aesch. *l.c.*, yet has physical associations which help to make the phrase less harsh.

154 Δάλιε. The Delphian Apollo is also Delian—having passed, according to the Ionic legend, from his native Delos, through Attica, to Delphi (Aesch. *Eum.* 9). A Boeotian legend claimed Tegyra as the birthplace of Apollo: Plut. *Pelop.* 16 ἐνταῦθα μυθολογοῦσι τὸν θεὸν γενέσθαι, καὶ τὸ μὲν πλησίον ὄρος Δῆλος καλεῖται. We can scarcely say, however, with Schneidewin that Δάλιε here 'bewrays the Athenian,' when we remember that the Theban Pindar hails the Delphian Apollo as Λύκιε καὶ Δάλου ἀνάσσων Φοῖβε (*Pyth.* 1. 39).—**ἰήϊε** (again in 1096), invoked with the cry ἰή: cp. *Tr.* 221 ἰὼ ἰὼ Παιάν. Soph. has the form παιών, παιήων as='a healer' (not with ref. to Apollo), *Phil.* 168, 832.

155 ἀζόμενος (rt. ἀγ, whence ἅγιος) implies a *religious* fear: cp. *Od.* 9. 478 σχέτλι', ἐπεὶ ξείνους οὐχ ἅζεο σῷ ἐνὶ οἴκῳ | ἐσθέμεναι. **τί μοι...χρέος**: 'what thing thou wilt accomplish for me': *i.e.*, what expiation thou wilt prescribe, as the price of deliverance from the plague. Will the expiation be of a new kind (**νέον**)? Or will some ancient mode of atonement be called into use once more (**πάλιν**)? **πάλιν** recalls Aesch. *Ag.* 154 μίμνει γὰρ φυβερὰ παλίνορτος | οἰκονόμος δολία μνάμων μῆνις τεκνότοινος. **νέον**, adjective with **χρέος**: **πάλιν**, adverb with **ἐξανύσεις**. τί μοι νέον χρέος ἐξανύσεις; ἢ τί χρέος πάλιν ἐξανύσεις; The *doubling* of ἤ harshly co-ordinates νέον and πάλιν, as if one said τίνας ἢ μαχομένους ἢ ἀμαχεὶ ἐνίκησαν; **χρέος** here=χρῆμα, 'matter' (implying importance): cp. Aesch. *Suppl.* 374 (of a king) χρέος | πᾶν ἐπικραίνειν: Eur. *H. F.* 530 τί καινὸν ἦλθε τοῖσδε δώμασιν χρέος; Others take it as='obligation' (cp. *O. C.*

Thebes? I am on the rack, terror shakes my soul, O thou Delian healer to whom wild cries rise, in holy fear of thee, what thing thou wilt work for me, perchance unknown before, perchance renewed with the revolving years: tell me, thou immortal Voice, born of Golden Hope!

First call I on thee, daughter of Zeus, divine Athena, and on thy sister, guardian of our land, Artemis, who sits on her throne of fame, above the circle of our Agora, 1st antistrophe.

have κεκλομένῳ or κεκλομένω.—κέκλομαι, ὦ Blaydes.—ἄμβροτ'] ἄντομ' Wecklein.

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235), but against this is **ἐξανύσεις**, which could not mean either to 'impose' or to 'exact' it. Whitelaw renders, 'what requirement thou wilt enact (by oracular voice),' finding this use of *ἀνύω* in *O. C.* 454, *Ant.* 1178; but there (as below, 720) it has its normal sense, 'fulfil.'

156 περιτελλομ. ὥραις, an epic phrase which Ar. *Av.* 697 also has. *Od.* 14. 293 ἀλλ' ὅτε δὴ μῆνές τε καὶ ἡμέραι ἐξετελεῦντο | ἄψ περιτελλομένου ἔτεος, καὶ ἐπήλυθον ὧραι.

157 χρυσέας κ.τ.λ. The answer (not yet known to them) sent by Apollo is personified as **Φάμα**, a divine Voice,—'the daughter of golden hope,' because—whether favourable or not—it is the *issue* of that hope with which they had awaited the god's response.

159 κεκλόμενος is followed in 164 by **προφάνητέ μοι** instead of *εὔχομαι προφανῆναι*. Cp. Plat. *Legg.* 686 D *ἀποβλέψας γὰρ πρὸς τοῦτον τὸν στόλον οὗ πέρι διαλεγόμεθα ἔδοξέ μοι πάγκαλος... εἶναι.* Antiphon *Tetr.* B. *β.* § 10 *ἀπολυόμενος δὲ ὑπό τε τῆς ἀληθείας τῶν πραχθέντων ὑπό τε τοῦ νόμου καθ' ὃν διώκεται, οὐδὲ τῶν ἐπιτηδευμάτων εἵνεκα δίκαιοι τοιούτων κακῶν ἀξιοῦσθαί ἐσμεν.* Xen. *Cyr.* 8. 8. 10 *ἦν δὲ αὐτοῖς νόμιμον ...νομίζοντες.* The repetition of *ἄμβροτ'* has provoked some weak and needless conjectures: see on 517.

160 γαιάοχον, holding or guarding our land; so Aesch. *Suppl.* 816 *γαιάοχε παγκρατὲς Ζεῦ.* In *O. C.* 1072 it is the Homeric epithet of Poseidon, 'girdling the earth,' *τὸν πόντιον γαιάοχον.* Cp. Παλλὰς πολιοῦχος Ar. *Eq.* 581 (*πολιάοχος* Pind. *Ol.* 5. 10), *πολισσοῦχοι θεοί* Aesch. *Theb.* 69.

161 κυκλόεντ' ἀγορᾶς θρόνον = κυκλοέσσης ἀγορᾶς θρόνον: cp. *Ant.* 793 *νεῖκος ἀνδρῶν ξύναιμον, Trach.* 993 *ὦ Κηναία κρηπὶς βωμῶν.* 'Round throne of the marketplace' means simply (I now think) 'throne consisting of the round marketplace.' The sitting statue of Artemis is in the middle of the agora; hence the agora itself is poetically called her throne. The word *κύκλος* in connection with the Athenian agora, of which it perhaps denoted a special part; schol. Ar. *Eq.* 137 *ὁ δὲ κύκλος Ἀθήνησίν ἐστι καθάπερ μάκελλος, ἐκ τῆς κατασκευῆς* (form) *τὴν προσηγορίαν λαβών. ἔνθα δὴ πιπράσκεται χωρὶς κρεῶν τὰ ἄλλα ὤνια, καὶ ἐξαιρέτως δὲ οἱ ἰχθύες.* Cp. Eur. *Or.* 919 *ὀλιγάκις ἄστυ κἀγορᾶς χραίνων κύκλον*, 'the circle of the agora,' *i.e.* 'its bounds': cp. Thuc. 3. 74 *τὰς οἰκίας τὰς ἐν κύκλῳ τῆς ἀγορᾶς*, 'all round' the agora. In *Il.* 18. 504, cited by Casaubon on Theophr. *Char.* 2. 4, *ἱερῷ ἐνὶ κύκλῳ* refers merely to the *γέροντες* in council. This is better than (1) 'her round seat in the agora'—*κυκλόεντα* meaning that the pedestal of the statue was circular; (2) 'her throne in the agora, round which *κύκλιοι χοροί* range themselves.' This last is impossible.

εὐκλέα, alluding to Artemis Εὔκλεια, the virgin goddess of Fair Fame, worshipped esp. by Locrians and Boeotians: Plut. *Arist.* 20 *βωμὸς γὰρ αὐτῇ καὶ ἄγαλμα παρὰ πᾶσαν ἀγορὰν ἵδρυται, καὶ προθύουσιν αἵ τε γαμούμεναι καὶ οἱ γαμοῦντες*: also at Corinth, Xen. *Hellen.* 4. 4. 2. Pausanias saw a temple of Ἄρτεμις Εὔκλεια, with a statue by Scopas, near the *Προιτίδες πύλαι* on the N.E. side of Thebes. Near it were statues of Apollo Boedromios and Hermes Agoraios. The latter suggests that the Agora of the Lower Town (which was deserted when Pausanias visited Thebes) may have been near. In mentioning the *ἀγορά*, Soph. may have been further influenced by the fact that Artemis

καὶ Φοῖβον ἑκαβόλον, ἰὼ
τρισσοὶ ἀλεξίμοροι προφάνητέ μοι,
εἴ ποτε καὶ προτέρας ἄτας ὕπερ ὀρνυμένας πόλει
ἠνύσατ' ἐκτοπίαν φλόγα πήματος, ἔλθετε καὶ νῦν.

στρ. β'. ὦ πόποι, ἀνάριθμα γὰρ φέρω
πήματα· νοσεῖ δέ μοι πρόπας στόλος, οὐδ' ἔνι φροντίδος ἔγχος
ᾧ τις ἀλέξεται. οὔτε γὰρ ἔκγονα
κλυτὰς χθονὸς αὔξεται, οὔτε τόκοισιν
ἰηίων καμάτων ἀνέχουσι γυναῖκες·
ἄλλον δ' ἂν ἄλλῳ προσίδοις ἅπερ εὔπτερον ὄρνιν
κρεῖσσον ἀμαιμακέτου πυρὸς ὄρμενον
ἀκτὰν πρὸς ἑσπέρου θεοῦ·

ἀντ. β'. ὧν πόλις ἀνάριθμος ὄλλυται·
νηλέα δὲ γένεθλα πρὸς πέδῳ θαναταφόρα κεῖται ἀνοίκτως·
ἐν δ' ἄλοχοι πολιαί τ' ἐπὶ ματέρες
ἀκτὰν παρὰ βώμιον ἄλλοθεν ἄλλαι

162 ἰὼ ἰὼ L: ἰὼ r, and Heath. **180** The 1st hand in L seems to have written θαναταφόρω (*sic*), which a later hand altered to θαναταφόρα (or θανατάφορα,

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was worshipped as Ἀγοραῖα: thus in the altis at Olympia there was an Ἀρτεμίδος Ἀγοραίας βωμός near that of Ζεὺς Ἀγοραῖος (Paus. 5. 15. 4).

165 ἄτας ὕπερ, *'on account of* ruin' (*i.e.* 'to avert it'): cp. *Ant.* 932 κλαύμαθ' ὑπάρξει βραδυτῆτος ὕπερ. So Aesch. *Theb.* 111 ἴδετε παρθένων ἱκέσιον λόχον δουλοσύνας ὕπερ, 'to avert slavery.' Cp. 187. **ὀρνυμένας πόλει:** the dat. (poet.) as after verbs of *attacking*, *e.g.* ἐπιέναι, ἐπιτίθεσθαι. Musgrave's conj. ὑπερορνυμένας πόλει (the compound nowhere occurs) has been adopted by some editors.

166 ἠνύσατ' ἐκτοπίαν, *made* ἐκτοπίαν, =ἐξωρίσατε, a rare use of ἀνύω like ποιεῖν, καθιστάναι, ἀποδεικνύναι: for the ordinary use, cp. 720 ἐκεῖνον ἤνυσεν | φονέα γενέσθαι, *effected that* he should become. In *Ant.* 1178 τοὔπος ὡς ἄρ' ὀρθὸν ἤνυσας, the sense is not 'made right,' but '*brought* duly *to pass*.' **ἔλθετε καὶ νῦν,** an echo of προφάνητέ μοι, προτέρας having suggested καὶ νῦν: as in 338 ἀλλ' ἐμὲ ψέγεις repeats ὀργὴν ἐμέμψω τὴν ἐμήν.

167 ὦ πόποι is merely a cry like παπαῖ: *Trach.* 853 κέχυται νόσος, ὦ πόποι, οἷον, κ.τ.λ.

170 στόλος, like στρατός (Pind. *Pyth.* 2. 46, etc.), =λαός.—**ἔνι**=ἔνεστι, is available.—**φροντίδος ἔγχος,** not, a weapon *consisting in* a device, but a weapon *discovered by* human wit, ἔγχος ᾧ τις ἀλέξεται being a bold equivalent for μηχανὴ ἀλεξητηρία.

171 This future has the support of the best MSS. in Xen. *An.* 7. 7. 3 οὐκ ἐπιτρέψομεν...ὡς πολεμίους ἀλεξόμεθα: and of grammarians, Bekk. *Anecd.* p. 415: the aorist ἀλέξαι, ἀλέξασθαι also occurs. These forms are prob. not from the stem ἀλεξ (whence present ἀλέξω, cp. ἀέξω, ὀδάξω) but from a stem ἀλκ with unconsciously developed ε, making ἀλεκ (cp. ἄλ-αλκον): see Curtius, *Verb*, II. 258, Eng. tr. 445. Homer has the fut. ἀλεξήσω, and Her. ἀλεξήσομαι.—Cp. 539.

173 τόκοισιν, *by* births. Women are released from travail, not by the birth of living children, but either by death before delivery, or by still births. See on 26, and cp. Hes. *Op.* 244 οὐδὲ γυναῖκες τίκτουσιν. If τόκοισιν='*in* child-bed' (and so the schol., ἐν τοῖς τόκοις), the

and on Phoebus the far-darter: O shine forth on me, my threefold help against death! If ever aforetime, in arrest of ruin hurrying on the city, ye drove a fiery pest beyond our borders, come now also!

Woe is me, countless are the sorrows that I bear; a plague is on all our host, and thought can find no weapon for defence. The fruits of the glorious earth grow not; by no birth of children do women surmount the pangs in which they shriek; and life on life mayest thou see sped, like bird on nimble wing, aye, swifter than resistless fire, to the shore of the western god. 2nd strophe.

By such deaths, past numbering, the city perishes: unpitied, her children lie on the ground, spreading pestilence, with none to mourn: and meanwhile young wives, and grey-haired mothers with them, uplift a wail at the steps of the altars, some here, some there, 2nd antistrophe.

for there are traces of an accent over the *α*). Some of the later MSS. (including A) have the dative, others the nomin. **182** *ἀκτὰν*] *αὐδὰν* Hartung, *ἀχὰν* Nauck.—*παραβώμιον* L, with most of the later MSS. (including A); some others have *παρὰ*

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meaning would be simply, 'women die in child-bed,'—not necessarily 'before child-birth'; but the point here is the blight on the fruits of earth and womb,—not merely the mortality among women.

175 ἄλλον δ'...ἄλλῳ, 'one *after* another.' The dative here seems to depend mainly on the notion of adding implied by the iteration itself; though it is probable that the neighbourhood of *πρός* in *προσίδοις* may have been felt as softening the boldness. That *προσοράν* could be used as='to see *in addition*' is inconceivable; nor could such use be justified by that of *ἐνοράν τινι* as=*ὁρᾶν ἔν τινι*. And no one, I think, would be disposed to plead lyric license for *ἄλλῳ πρὸς ἴδοις* on the strength of *ἀκτὰν πρὸς ἑσπέρου θεοῦ* in 177. Clearly there was a tendency (at least in poetry) to use the dative thus, though the *verb* of the context generally either (*a*) helps the sense of 'adding,' or (*b*) leaves an alternative. Under (*a*) I should put *El.* 235 *τίκτειν ἅταν ἄταις*: Eur. *Helen.* 195 *δάκρυα δάκρυσί μοι φέρων*. Under (*b*), Eur. *Or.* 1257 *πήματα πήμασιν ἐξεύρῃ*: *Phoen.* 1496 *φόνῳ φόνος* | *Οἰδιπόδα δόμον ὤλεσε*: where the datives *might* be instrumental. On the whole, I forbear to recommend *ἄλλον δ' ἂν ἄλλᾳ προσίδοις*, though easy and tempting; cp. Thuc. 2. 4 *ἄλλοι δὲ ἄλλῃ τῆς πόλεως σποράδην ἀπώλλυντο*.

177 ὄρμενον, aor. part. (*Il.* 11. 571 *δοῦρα...ὄρμενα πρόσσω*), 'sped,' 'hurried,' since the life is quickly gone. **κρεῖσσον ...πυρὸς**, because the *πυρφόρος λοιμός* drives all before it.

178 ἀκτὰν πρὸς for *πρὸς ἀκτάν*, since the attributive gen. *ἑσπέρου θεοῦ* is equiv. to an adj. agreeing with *ἀκτάν*: cp. *O. C.* 84 *ἕδρας* | *πρώτων ἑφ' ὑμῶν, ἰὼ*. 126 *ἅλσος ἑς...κορᾶν*: *El.* 14 *τοσόνδ' ἐς ἦβης*: so Aesch. *P. V.* 653, *Theb.* 185: Eur. *Or.* 94. **ἑσπέρου θεοῦ**: as the Homeric Erebos is in the region of sunset and gloom (*Od.* 12. 81), and Hades is *ἐννυχίων ἄναξ O. C.* 1559.

179 ὧν...ἀνάριθμος. *ὧν*, masc., referring to *ἄλλον...ἄλλῳ*,—'to such (deaths) knowing no limit': cp. *ἀνάριθμος θρήνων El.* 232, *μηνῶν* | *ἀνήριθμος Ai.* 602. An adj. formed with *α* privative, whether from noun or from verb, constantly takes a gen. in poetry: see on 190 (*ἄχαλκος*), 885 (*ἀφόβητος*).

180 γένεθλα (*πόλεως*), 'her sons': cp. 1424 *τὰ θνητῶν γένεθλα*, the sons of men. **νηλέα**, unpitied; **ἀνοίκτως**, without *οἶκτος*, lament, made for them: they receive neither *ταφή* nor *θρῆνος*. Cp. Thuc. 2. 50 *πολλῶν ἀτάφων γιγνομένων* (in the plague, 430 B.C.).

181 ἐν δ', cp. on 27. **ἐπὶ**, adv.: Her. 7. 65 *τόξα δὲ καλάμινα εἶχον,...ἐπὶ δέ, σίδηρον* (*v. l.* -*ος*) *ἦν*. But *ἔπι=ἔπεστι*, *Il.* 1. 515.

182 ἀκτὰν παρὰ βώμιον, 'at the steps of the altars': Aesch. *Cho.* 722 *ἀκτὴ χώματος*, the edge of the mound: Eur.

λυγρῶν πόνων ἱκτῆρες ἐπιστενάχουσιν. 185
παιὰν δὲ λάμπει στονόεσσά τε γῆρυς ὅμαυλος·
ὧν ὕπερ, ὦ χρυσέα θύγατερ Διός,
εὐῶπα πέμψον ἀλκάν·

στρ. γ'. Ἀρεά τε τὸν μαλερόν, ὃς νῦν ἄχαλκος ἀσπίδων
φλέγει με περιβόατος ἀντιάζων, 191
παλίσσυτον δράμημα νωτίσαι πάτρας
ἔπουρον εἶτ' ἐς μέγαν
θάλαμον Ἀμφιτρίτας 195
εἶτ' ἐς τὸν ἀπόξενον ὅρμον
Θρῄκιον κλύδωνα·
*τελεῖν γάρ, εἴ τι νὺξ ἀφῇ,

βώμιον.—ἄλλαι MSS.: ἄλλαν Dindorf. **185** ἐπιστονάχουσι L: ἐπιστενάχουσι r. **191** περιβόατος] περιβόατον Dindorf, placing a comma after it, and reading ἀντιάζω with Hermann. **194** ἔπουρον, the true reading, was written by the 1st hand in L, but altered by a later hand into ἄπουρον, over which is the gloss μακράν (the prep.,

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Herc. F. 984 ἀμφὶ βωμίαν | ἔπτηξε κρηπῖδ', at the base of the altar. **ἄλλοθεν ἄλλαι** (with ἐπιστενάχουσι), because the sounds are heard from various quarters.

185 ἱκτῆρες with **λυγρῶν πόνων**, entreating on account of (for release from) their woes, causal gen.: cp. ἀλγεῖν τύχης, Aesch. *Ag.* 571.

186 λάμπει: 473 ἔλαμψε ... φάμα: Aesch. *Theb.* 104 κτύπον δέδορκα. **ὅμαυλος**, *i.e.* heard at the same time, though not σύμφωνος with it.

188 f. ὧν ὕπερ: see on 165.—**εὐῶπα ἀλκάν**: cp. ἀγανὴ σαίνουσ' | ἐλπίς, Aesch. *Ag.* 101 (where Weil προφανεῖσ'), ἱλαρὸν φέγγος Ar. *Ran.* 455.

190 Ἀρεά τε κ.τ.λ. The acc. and infin. **Ἀρεα...νωτίσαι** depend on δός or the like, suggested by the preceding words. Cp. *Il.* 7. 179 Ζεῦ πάτερ, ἦ Αἴαντα λαχεῖν ἢ Τυδέος υἱόν (grant that). Aesch. *Theb.* 253 θεοὶ πολῖται, μή με δουλοσύνην τυχεῖν. **μαλερόν**, raging: cp. μαλεροῦ πυρός *Il.* 9. 242: μαλερῶν...λεόντων Aesch. *Ag.* 141. Ares is for Soph. not merely the war-god, but generally βροτολοιγός, *the Destroyer*: cp. *Ai.* 706. Here he is identified with the fiery plague. **ἄχαλκος ἀσπίδων** (cp. *El.* 36 ἄσκευον ἀσπίδων): Eur. *Phoen.* 324 ἄπεπλος φαρέων): Ares comes not, indeed, as the god of war (ὁ χαλκοβόας Ἄρης, *O. C.* 1046), yet shrieks of the dying surround him with a cry (βοή) as of battle.

191 περιβόατος could not mean 'crying loudly': the prose use ('famous' or 'notorious,' Thuc. 6. 31) confirms the pass. sense here. **ἀντιάζων**, attacking: Her. 4. 80 ἠντίασάν μιν (acc.) οἱ Θρῄκες. Aesch. has the word once only, as='to meet' (not in a hostile sense), *Ag.* 1557 πατέρ' ἀντιάσασα: Eur. always as='to entreat'; and so Soph. *El.* 1009. Dindorf reads φλέγει με περιβόατον (the accus. on his own conject.), ἀντιάζω (suggested by Herm.), 'I *pray* that' etc. But the received text gives a more vivid picture.

192 νωτίσαι, to turn the back in flight (Eur. *Andr.* 1141 πρὸς φυγὴν ἐνώτισαν), a poet. word used by Aesch. with acc. πόντον, to *skim* (*Ag.* 286), by Eur. *Ph.* 651 (Dionysus) κισσὸς ὃν...ἐνώτισεν as ='to cover the back of.' **δράμημα**, cognate acc.: **πάτρας**, gen. after verb of parting from: see on βάθρων, 142.

194 ἔπουρον=ἐπουριζόμενον (ironical). Lidd. and Scott *s. v.* refer to Clemens Alexandr. *Paed.* 130 τῷ τῆς ἀληθείας πνεύματι ἔπουρος ἀρθείς, 'lifted *on a prospering gale* by the spirit of Truth.' So *Trach.* 815 οὖρος ὀφθαλμῶν ἐμῶν | αὐτῇ γένοιτ' ἄπωθεν ἑρπούσῃ καλῶς: *ib.* 467 ἀλλὰ ταῦτα μὲν | ῥείτω κατ' οὖρον. *Active* in *Trach.* 954 ἔπουρος ἑστιῶτις αὔρα (schol. ἄνεμος οὔριος ἐπὶ τῆς οἰκίας), 'wafting.' The *v.l.* ἄπουρον would go with πάτρας, '*away from* the *borders* of my country'—

entreating for their weary woes. The prayer to the Healer rings clear, and, blent therewith, the voice of lamentation: for these things, golden daughter of Zeus, send us the bright face of comfort.

And grant that the fierce god of death, who now with no brazen shields, yet amid cries as of battle, wraps me in the flame of his onset, may turn his back in speedy flight from our land, borne by a fair wind to the great deep of Amphitritè, or to those waters in which none find haven, even to the Thracian wave; for if night leave aught undone, 3rd strophe.

meaning that πάτρας ἄπουρον = 'far from our country'). The schol. knew both readings. The wrong one, ἄπουρον, prevailed in the later MSS. **196** ὅρμον] ὅρμων Döderlein. **198** τέλει MSS. (τέλη in Bodl. Barocc. 66, 15th cent., is doubtless a

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from Ionic οὖρος = ὅρος, like ὄμουρος (Her. 1. 57), πρόσουρος (*Phil.* 691), ξύνουρος (Aesch. *Ag.* 495), τηλουρός. Pollux 6. 198 gives ἔξορος, ἐξόριος, but we nowhere find an Ionic ἄπουρος: while for Attic writers ἄφορος (from ὄρος) would have been awkward, since ἄφορος 'sterile' was in use.

μέγαν | θάλαμον Ἀμφιτρίτας, the Atlantic. θάλαμος Ἀμφιτρίτης *alone* would be merely 'the sea' (*Od.* 3. 91 ἐν πελάγει μετὰ κύμασιν Ἀμφιτρίτης), but **μέγαν** helps to localise it, since the Atlantic (ἡ ἔξω στηλέων θάλασσα ἡ Ἀτλαντὶς καλεομένη, Her. 1. 202) was esp. ἡ μεγάλη θάλασσα. Thus Polyb. 3. 37 calls the *Mediterranean* τὴν καθ' ἡμᾶς,—the *Atlantic*, τὴν ἔξω καὶ μεγάλην προσαγορευομένην. In Plat. *Phaedo* 109 B the limits of the known habitable world are described by the phrase, τοὺς μέχρι τῶν Ἡρακλείων στηλῶν ἀπὸ Φάσιδος (which flows into the Euxine on the E.), Eur. *Hipp.* 3 ὅσοι τε πόντου (the Euxine) τερμόνων τ' Ἀτλαντικῶν | ναίουσιν εἴσω: *Herc. F.* 234 ὥστ' Ἀτλαντικῶν πέρα | φεύγειν ὄρων ἄν.

196 ἀπόξενον. Aesch. has the word as = 'estranged from' (γῆς, *Ag.* 1282), cp. ἀποξενοῦσθαι. Here it means '*away from* strangers,' in the sense of 'keeping them at a distance.' Such compounds are usu. *passive* in sense: cp. ἀπόδειπνος (Hesych., = ἄδειπνος), ἀπόθεος, ἀπόμισθος, ἀπόσιτος, ἀπότιμος (215), ἀποχρήματος.—**ἀπόξενος ὅρμος**, the Euxine: an oxymoron, = ὅρμος ἄνορμος, as in *Phil.* 217 ναὸς ἄξενον ὅρμον. Strabo 7. 298 ἅπλουν γὰρ εἶναι τότε τὴν θάλατταν ταύτην καὶ καλεῖσθαι Ἄξενον διὰ τὸ δυσχείμερον καὶ τὴν ἀγριότητα τῶν περιοικούντων ἐθνῶν καὶ μάλιστα τῶν Σκυθικῶν, ξενοθυτούντων, κ.τ.λ. The epithet Θρῄκιον here suggests the savage folk to whom Ares is ἀγχίπτολις on the W. coast of the Euxine (*Ant.* 969). Ovid *Trist.* 4. 4. 55 *Frigida me cohibent Euxini litora Ponti: Dictus ab antiquis Axenus ille fuit.*

198 τελεῖν γὰρ...ἔρχεται. Reading τελεῖν, as Herm. suggested, instead of τέλει, I construe thus:—εἴ τι νὺξ ἀφῇ, ἦμαρ ἐπέρχεται τελεῖν τοῦτο, 'If night omit anything (in the work of destruction), day comes after it to accomplish this.' **τελεῖν** is the infin. expressing purpose, as often after a verb of going or sending, where the fut. participle might have been used: cp. Her. 7. 208 ἔπεμπε...κατάσκοπον ἱππέα, ἰδέσθαι [= ὀψόμενον] ὁκόσοι τέ εἰσι, κ.τ.λ.: Thuc. 6. 50 δέκα δὲ τῶν νεῶν προὐπεμψαν ἐς τὸν μέγαν λιμένα πλεῦσαί τε καὶ κατασκέψασθαι...καὶ κηρῦξαι. Here the *pres.* inf. is right, because the act is not single but repeated. Observe how strongly **τελεῖν** is supported by the position of the word ('To accomplish,—if night omit aught,—day follows'). No version of **τέλει** explains this. The most tolerable is:—'*In fulness*—if night omit aught—day attacks (ἐπέρχεται) this': but I do not think that such a rendering can stand. See Appendix.—**εἰ...ἀφῇ**. Cp. 874 εἰ ὑπερπλησθῇ (lyric): *O. C.* 1443 εἰ στερηθῶ (dialogue): *Ant.* 710 κεἴ τις ᾖ (do.). In using εἰ with subjunct., the Attic poets were influenced by the epic usage, on which see Monro, *Homeric Grammar* § 292. The instances in classical prose are usu. doubtful, but in Thuc. 6. 21 εἰ ξυστῶσιν has good authority.

9 τοῦτ᾽ ἐπ᾽ ἦμαρ ἔρχεται·
10 τόν, ὦ < τᾶν > πυρφόρων
11 ἀστραπᾶν κράτη νέμων,
12 ὦ Ζεῦ πάτερ, ὑπὸ σῷ φθίσον κεραυνῷ.

ἀντ. γ'. Λύκει᾽ ἄναξ, τά τε σὰ χρυσοστρόφων ἀπ᾽ ἀγκυλᾶν
2 βέλεα θέλοιμ᾽ ἂν ἀδάματ᾽ ἐνδατεῖσθαι
3 ἀρωγὰ προσταθέντα, τάς τε πυρφόρους
4 Ἀρτέμιδος αἴγλας, ξὺν αἷς
5 Λύκι᾽ ὄρεα διάσσει·
6 τὸν χρυσομίτραν τε κικλήσκω,
7 τᾶσδ᾽ ἐπώνυμον γᾶς,
8 οἰνῶπα Βάκχον εὔιον,
9 Μαινάδων ὁμόστολον
10 πελασθῆναι φλέγοντ᾽

mere slip). See note. **200** *τὸν ὦ πυρφόρων* MSS. A long syllable is wanting (=v. 213 *πελασθῆναι φλέγοντ'*). Hermann inserts *τᾶν* after *ὦ*: Wolff *οὖν* after *τόν*. Lachmann proposed *τόν, ὦ Ζεῦ* (omitting *Ζεῦ* in v. 202). In L a late hand has written *ο* over *ω* in *πυρφόρων*, and A has *ει* written over *η* in *κράτη*. These are traces of the reading

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199 **ἐπ᾽...ἔρχεται:** for the adverbial *ἐπί* separated from *ἔρχεται*, cp. *O. C.* 1777 *μηδ᾽ ἐπὶ πλείω | θρῆνον ἐγείρετε*. This is 'tmesis' in the larger sense: tmesis proper is when the prep. is essential to the sense of the verb: *Il.* 8. 108 *οὔς ποτ᾽ ἀπ᾽ Αἰνείαν ἐλόμην = οὓς ἀφειλόμην Αἰνείαν*: cp. Monro *H. G.* § 176.

200 **τόν** = *ὅν*, *sc.* *Ἄρεα* (190). Cp. 1379 n.

203 **Λύκειε**, Apollo, properly the god of light (*λυκ*), whose image, like that of Artemis, was sometimes placed before houses (*El.* 637 *Φοῖβε προστατήριε*, Aesch. *Theb.* 449 *προστατηρίας | Ἀρτέμιδος*), so that the face should catch the first rays of the morning sun (*δαίμονες...ἀντήλιοι Agam.* 519): then, through *Λύκειος* being explained as *λυκοκτόνος* (Soph. *El.* 7), Apollo the *Destroyer* of foes: Aesch. *Theb.* 145 *Λύκει᾽ ἄναξ, Λύκειος γενοῦ | στρατῷ δαΐῳ*. Cp. below, 919.

204 **ἀγκυλᾶν.** *ἀγκύλη*, a cord brought round on itself, a noose or loop, here = the *νευρά* of the *bent* bow. *ἀγκύλων*, the reading of L and A, was taken by Eustath. 33. 3 of the *bow* (*ἄγκυλα τόξα*).

205 **ἐνδατεῖσθαι**, pass., to be distributed, *i.e. showered abroad* on the hostile forces. The order of words, and the omission of *σέ*, are against making *ἐνδατ.* midd., though elsewhere the pass. occurs only in *δέδασμαι*: Appian, however, has *γῆς διαδατουμένης* 1. 1. It is possible that Soph. may have had in mind *Il.* 18. 263 *ἐν πεδίῳ, ὅθι περ Τρῶες καὶ Ἀχαιοὶ | ἐν μέσῳ ἀμφότεροι μένος Ἄρηος δατέονται*, 'share the rage of war,' give and take blows. Others understand, 'I would fain *celebrate*,' a sense of *ἐνδατεῖσθαι* derived from that of *distributing words* (*λόγους ὀνειδιστῆρας ἐνδατούμενος*, Eur. *Herc. F.* 218). The bad sense occurs in *Trach.* 791 *τὸ δυσπάρευνον λέκτρον ἐνδατούμενος*: the good, only in Aesch. fr. 340 *ὁ δ᾽ ἐνδατεῖται τὰς ἑὰς εὐπαιδίας*, 'celebrates his happy race of children.'

206 **προσταθέντα** from *προΐστημι*, not *προστείνω*. Cp. *Ai.* 803 *πρόστητ᾽ ἀναγκαίας τύχης*. *El.* 637 *Φοῖβε προστατήριε*. *O. T.* 881 *θεὸν οὐ λήξω προστάταν ἴσχων*. For 1st aor. pass. part., cp. *κατασταθείς* Lys. or. 24. 9, *συσταθείς* Plato *Legg.* 685 C. The conject. *προσταλέντα* (as = 'launched') is improbable (1) because it would mean rather 'having set out on a journey'; cp. *O. C.* 20: (2) on account of the metaphor in *ἀρωγά*. *προσταθέντα* from *προστείνω* (a verb which does not occur) would scarcely mean 'directed against the enemy,' but rather 'strained against the bowstring.' *προσταχθέντα*, found in one

day follows to accomplish this. O thou who wieldest the powers of the fire-fraught lightning, O Zeus our father, slay him beneath thy thunder-bolt.

Lycean King, fain were I that thy shafts also, from thy bent bow's string of woven gold, should go abroad in their might, our champions in the face of the foe; yea, and the flashing fires of Artemis wherewith she glances through the Lycian hills. And I call him whose locks are bound with gold, who is named with the name of this land, ruddy Bacchus to whom Bacchants cry, the comrade of the Maenads, to draw near with the blaze 3rd anti-strophe.

(found in E) ὦ πυρφόρον | ἀστραπὰν κράτει νέμων. **205** ἀδάμαστ' MSS.: ἀδάματ' Erfurdt. **206** προσταθέντα L, with gloss προϊστάμενα. Dindorf's conjecture, προσταχθέντα, stands in at least one late MS. (B, 15th cent.), but the rest agree with L.

MS., would make ἀρωγά prosaic, while προσταθέντα—if not strictly suitable—is at least poetical: the difference is like that between speaking of 'auxiliary forces' and of 'champions.'

207 Ἀρτέμιδος αἴγλας, the torches with which Artemis was represented,—holding one in each hand (Ar. *Ran.* 1362 διπύρους ἀνέχουσα λαμπάδας, *Trach.* 214 Ἄρτεμιν ἀμφίπυρον),—in her character of Διϊλύκη, σελασφόρος, φωσφόρος, ἀνθήλιος,—names marking her connection with Selene; cp. Aesch. fr. 164 ἀστεροπὸν ὄμμα Λητῴας κόρης.

208 Λύκι' ὄρεα διᾴσσει as ἐλαφηβόλος, ἀγροτέρα, huntress: *Od.* 6. 102 οἵη δ' Ἄρτεμις εἶσι κατ' οὔρεος ἰοχέαιρα, | ...τερπομένη κάπροισι καὶ ὠκείῃσ ἐλάφοισιν· | τῇδέ θ' ἅμα νύμφαι. **Λύκια**: the *Lycian* hills are named here in order to associate Artemis more closely with her brother under his like-sounding name of Λύκειος. At Troezen there was even a temple of Ἄρτεμις Λυκεία: Paus. says (2. 31. 4) that he could not learn why she was so called (ἐς δὲ τὴν ἐπίκλησιν οὐδὲν εἶχον πυθέσθαι παρὰ τῶν ἐξηγητῶν), and suggests that this may have been her title among the Amazons—a guess which touches the true point, viz. that the Λυκεία was a feminine counterpart of the Λύκειος.

209 τὸν χρυσομίτραν. μίτρα, a snood: Eur. *Bacch.* 831 ΔΙ. κόμην μὲν ἐπὶ σῷ κρατὶ ταναὸν ἐκτενῶ. ΠΕΝΘΕΤΣ. τὸ δεύτερον δὲ σχῆμα τοῦ κόσμου τί μοι; ΔΙ. πέπλοι ποδήρεις· ἐπὶ κάρᾳ δ' ἔσται μίτρα.

210 τᾶσδ' ἐπώνυμον γᾶς. As he is Βάκχος, so is Thebes called Βακχεία (*Trach.* 510), while he, on the other hand, was Καδμεῖας νύμφας ἄγαλμα (1115). The *mutual* relation of the names is intended here by ἐπώνυμον. The word usually means *called after* (τινός). But ἄρχων ἐπώνυμος, ἥρωες ἐπώνυμοι were those who *gave* names to the year, the tribes: and so Soph. *Ai.* 574 (σάκος) ἐπώνυμον, the shield which *gave* its name to Eurysaces. Cp. Eur. *Ion* 1555 where Athena says, ἐπώνυμος δὲ σῆς ἀφικόμην χθονός, *giving* my name to thy land.

211 οἰνῶπα...εὔιον, 'ruddy'—'to whom Bacchants cry εὐοῖ.' Note how in this passionate ode all bright colours (χρυσέας, εὐῶπα, χρυσοστρόφων, αἴγλας, χρυσομίτραν, οἰνῶπα, ἀγλαῶπι), and glad sounds (ἰήιε Παιάν, εὔιον), are contrasted with the baleful fires of pestilence and the shrieks of the dying.

212 Μαινάδων ὁμόστολον = στελλόμενον ἅμα ταῖς Μαινάσιν, setting forth, roaming with the Maenads: Apoll. Rhod. 2. 802 ὁμόστολος ὑμὶν ἕπεσθαι. The nymphs attendant on Dionysus, who nursed the infant god in Nysa, and afterwards escorted him in his wanderings, are called Μαινάδες, Θυιάδες, Βάκχαι. *Il.* 6. 132 μαινομένοιο Διωνύσοιο τιθήνας | σεῦε κατ' ἠγάθεον Νυσήιον· αἱ δ' ἅμα πᾶσαι | θύσθλα (*i.e.* thyrsi and torches) χαμαὶ κατέχευαν. Aesch. fr. 397 πάτερ Θέοινε, Μαινάδων ζευκτήριε, who bringest the Maenads under thy spell. *Il.* 22. 460 μεγάροιο διέσσυτο, μαινάδι ἴση, | παλλομένη κραδίῃ. Catullus 63. 23 *capita Maenades vi iaciunt hederigerae:* as Pind. fr. 224 ῥιψαύχενι σὺν κλόνῳ. Lucian may have had our passage in mind, when he mentions the μίτρα and the Maenads together: *Dial. D.* 18 θῆλυς οὕτω,...μίτρᾳ μὲν ἀναδεδεμένος τὴν κόμην, τὰ πολλὰ δὲ μαινομέναις ταῖς γυναιξὶ συνών.

11 ἀγλαῶπι < σύμμαχον >
12 πεύκᾳ ᾽πὶ τὸν ἀπότιμον ἐν θεοῖς θεόν. 215

ΟΙ. αἰτεῖς· ἃ δ᾽ αἰτεῖς, τἄμ᾽ ἐὰν θέλῃς ἔπη
κλύων δέχεσθαι τῇ νόσῳ θ᾽ ὑπηρετεῖν,
ἀλκὴν λάβοις ὃν κἀνακούφισιν κακῶν·
ἀγὼ ξένος μὲν τοῦ λόγου τοῦδ᾽ ἐξερῶ,
ξένος δὲ τοῦ πραχθέντος· οὐ γὰρ ἂν μακρὰν 220
ἴχνευον αὐτός, μὴ οὐκ ἔχων τι σύμβολον.
νῦν δ᾽, ὕστερος γὰρ ἀστὸς εἰς ἀστοὺς τελῶ,
ὑμῖν προφωνῶ πᾶσι Καδμείοις τάδε·
ὅστις ποθ᾽ ὑμῶν Λάϊον τὸν Λαβδάκου
κάτοιδεν ἀνδρὸς ἐκ τίνος διώλετο, 225

214 ἀγλαῶπι πεύκᾳ MSS. The metrical defect (cp. v. 201) is supplied by Wolff

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214 ἀγλαῶπι. A cretic has been lost. G. Wolff's **σύμμαχον** is simple and appropriate. Arndt's conjecture, δαΐᾳ ('destroying, consuming,' prob. from rt. *δαϝ*, to kindle, Curt. *Etym.* § 258), is supported by the possibility of a corruption ΔΑΙΔΙ having been rejected as a gloss on πεύκᾳ. Cp. *Il.* 9. 347 δήϊον πῦρ, Aesch. *Theb.* 222 πυρὶ δαΐῳ. But in connection with the 'blithe torch' of Dionysus such an epithet is unsuitable.

215 τὸν ἀπότιμον. See on ἀπόξενον 196. Ares is 'without honour' among the gentler gods: cp. *Il.* 5. 31 (Apollo speaks), Ἄρες, Ἄρες βροτολοιγέ, μιαιφόνε, τειχεσιπλῆτα: and *ib.* 890 where Zeus says to Ares, ἔχθιστός τέ μοι ἔσσι θεῶν, κ.τ.λ. So the Erinyes are στύγη θεῶν (*Eum.* 644); and the house of Hades is hateful even to the gods (*Il.* 20. 65). —**θεόν**, one syll., by synizesis: cp. 1519.

216—462 First *ἐπεισόδιον*. Oedipus re-enters from the palace. He solemnly denounces a curse on the unknown murderer of Laïus. The prophet Teiresias declares that the murderer is Oedipus.

216 αἰτεῖς: Oedipus had entered in time to hear the closing strains of that prayer for aid against the pestilence which the Chorus had been addressing to the gods. **ἃ δ᾽ αἰτεῖς.** The place of **λάβοις** is against taking **ἀλκὴν κἀνακούφισιν κακῶν** as in apposition with **ἃ**: rather the construction changes, and **ἃ** is left as an accus. of general reference.

217 κλύων not strictly = πειθαρχῶν, 'obediently' (in which sense κλύειν takes *gen.*, τῶν ἐν τέλει, *Ai.* 1352), but simply, 'on hearing them': **δέχεσθαι**, as *Phil.* 1321 κοὔτε σύμβουλον δέχει. **τἄμ᾽** emphatic by place: 'you pray (to the gods): hear *me* and (with their help) you shall have your wish.' **τῇ νόσῳ ὑπηρετεῖν**, = θεραπεύειν τὴν νόσον, to do that which the disease requires (for its cure), like ὑπηρετοίην τῷ παρόντι δαίμονι *El.* 1306. In Eur. fr. 84, 7 οὐδ᾽ αὖ πένεσθαι κἀξυπηρετεῖν τύχαις | οἷοί τε, Nauck now gives with Athenaeus 413 C καὶ ξυνηρετμεῖν. Acc. to the commoner use of the word, the phrase would mean *to humour* the disease, *i.e.* obey morbid impulses: cp. Lysias *In Eratosth.* § 23 τῇ ἑαυτοῦ παρανομίᾳ προθύμως ἐξυπηρετῶν, eagerly *indulging the excess of* his own lawlessness.

218 ἀλκὴν, as well as **ἀνακούφισιν**, with **κακῶν**: Hes. *Op.* 199 κακοῦ δ᾽ οὐκ ἔσσεται ἀλκή: Eur. *Med.* 1322 ἔρυμα πολεμίας χερός: below 1200 θανάτων...πύργος.

219—223 ἀγὼ ξένος μὲν...τάδε. Oedipus has just learned from Creon that Laïus was believed to have been murdered by robbers on his way to Delphi, but that, owing to the troubles caused by the Sphinx, no effective search had been made at the time (114—131). He has at once resolved to take up the matter—both because Apollo enjoins it, and as a duty to the Theban throne (255). But the murder occurred before he had come to Thebes. He must therefore appeal for some clue—**σύμβολον**—to those who were at Thebes when the rumour was fresh.

of his blithe torch, our ally against the god unhonoured among gods.

Οε. Thou prayest: and in answer to thy prayer,—if thou wilt give a loyal welcome to my words and minister to thine own disease,—thou mayest hope to find succour and relief from woes. These words will I speak publicly, as one who has been a stranger to this report, a stranger to the deed; for I should not be far on the track, if I were tracing it alone, without a clue. But as it is,—since it was only after the time of the deed that I was numbered a Theban among Thebans,—to you, the Cadmeans all, I do thus proclaim.

Whosoever of you knows by whom Laïus son of Labdacus was slain,

with *σύμμαχον*. **221** *αὐτὸ* L: *αὐτὸς* r (including A).

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219 ξένος, 'a stranger' to the affair, is tinged with the notion, 'unconnected with Thebes': and this is brought out by **ἀστὸς** in 222. For other explanations of the passage, see Appendix.

220 τοῦ πραχθέντος, the murder. Not, 'what was *done* at the time by way of search': for (*a*) *τὸ πραχθέν*, as opp. to *ὁ λόγος*, must mean the *ἔργον* to which the *λόγος* is related: (*b*) Oed. has lately expressed his surprise that *nothing* effective was done (128), and could not, therefore, refer with such emphasis to *τὸ πραχθέν* in this sense.

220 f. οὐ γὰρ ἂν μακρὰν ἴχνευον. In his *Syntax of the Moods and Tenses of the Greek Verb* (1889), § 511, Prof. Goodwin deals with this passage. His view agrees with that given in my second ed., so far as concerns two points, viz.: (1) that the chief protasis is not contained in *μὴ οὐκ ἔχων*: and (2) that *μὴ οὐκ ἔχων* is still necessarily conditional. But his analysis of the whole is simpler; it is as follows.

The chief protasis is contained in the word **αὐτός**, 'unaided,' which is equivalent to, *εἰ μόνος ἴχνευον, if I were attempting to trace it alone.* [I had said that *αὐτός* 'implies the protasis'; but had taken the protasis itself to be, *εἰ μὴ ἐξεῖπον*, supplied from *ἐξερῶ*: *if I had not thus spoken*,—appealing to you for help.] Then, **μὴ οὐκ ἔχων** is equivalent to *εἰ μὴ εἶχον*. Now, the difficulty here seemed to be that *εἰ μὴ εἶχον* would imply, 'but I *have* a clue': whereas, in fact, he has none. [I met this by suggesting that *μὴ οὐκ ἔχων* expresses the fact (of his having no clue), not simply as a fact, but as a condition,—'*in a case where* I had no clue'; being equivalent, not to *εἰ μὴ εἶχον*, but rather to *ὅτε μὴ εἶχον*.] Goodwin's answer is that the conditional sentence, written in full, would stand thus,—(1) and (2) denoting respectively the *chief* protasis, and the *subordinate* protasis: (1) *εἰ μόνος ἴχνευον, οὐκ ἂν μακρὰν ἴχνευον*, (2) *εἰ μὴ εἶχόν τι σύμβολον*. Now (1) is an unreal supposition (he is *not* tracking alone); and that makes the whole supposition unreal. *εἰ μὴ εἶχον* is here a part of that unreal supposition; and therefore it can have that form, although, as a fact, he has no clue. (Suppose it to be said of a man too old for work: '*If he were young, he would not be doing well, if he did not work*': *εἰ νέος ἦν, οὐκ ἂν εὖ ἐποίει, εἰ μὴ ἐπόνει*. The chief protasis, *εἰ νέος ἦν*, being unreal, makes all the rest unreal. The fact is, *οὐ πονεῖ*: and *εἰ μὴ ἐπόνει* does not imply, *πονεῖ*. Compressed, this would be, *οὐκ ἂν εὖ ἐποίει νέος ὤν, μὴ οὐ πονῶν*.)

αὐτός, unaided: cp. *Il.* 13. 729 *ἀλλ' οὔπως ἅμα πάντα δυνήσεαι αὐτὸς ἐλέσθαι.*

222 νῦν δ', 'but as it is': *i.e.*, 'since it would be vain to attempt the search *alone*—since I came to Thebes only after the event.' **ὕστερος**, *sc. τοῦ πραχθέντος*: for the adj. instead of an adv., cp. *Ai.* 217 *νύκτερος...ἀπελωβήθη*: *Il.* 1. 424 *χθιζὸς ἔβη*: Xen. *An.* 1. 4. 12 *τοῖς προτέροις* (=*πρότερον*) *μετὰ Κύρου ἀναβᾶσι.* **εἰς ἀστοὺς τελῶ**, *inter cives censeor*: a metaphor from being rated (for taxation) in a certain class: Her. 6. 108 *εἰς Βοιωτοὺς τελέειν*: Eur. *Bacch.* 822 *ἐς γυναῖκας ἐξ ἀνδρὸς τελῶ.* **ἀστὸς εἰς ἀστούς**, like *Ai.* 267 *κοινὸς ἐν κοινοῖσι*: *ib.* 467 *ξυμπεσὼν μόνος μόνοις*: *Ph.* 135 *ἐν ξένᾳ ξένον*: *ib.* 633 *ἴσος ὢν ἴσοις ἀνήρ.*

τοῦτον κελεύω πάντα σημαίνειν ἐμοί·
κεἰ μὲν φοβεῖται, τοὐπίκλημ' *ὑπεξελεῖν
*αὐτὸν καθ' αὑτοῦ· πείσεται γὰρ ἄλλο μὲν
ἀστεργὲς οὐδέν, γῆς δ' ἄπεισιν ἀβλαβής·
εἰ δ' αὖ τις ἄλλον οἶδεν ἐξ ἄλλης χθονὸς
τὸν αὐτόχειρα, μὴ σιωπάτω· τὸ γὰρ
κέρδος τελῶ 'γὼ χἠ χάρις προσκείσεται.
εἰ δ' αὖ σιωπήσεσθε, καί τις ἢ φίλου
δείσας ἀπώσει τοὔπος ἢ χαὐτοῦ τόδε,
ἂκ τῶνδε δράσω, ταῦτα χρὴ κλύειν ἐμοῦ.
τὸν ἄνδρ' ἀπαυδῶ τοῦτον, ὅστις ἐστί, γῆς
τῆσδ', ἧς ἐγὼ κράτη τε καὶ θρόνους νέμω,
μήτ' ἐσδέχεσθαι μήτε προσφωνεῖν τινα,
μήτ' ἐν θεῶν εὐχαῖσι μήτε θύμασιν
κοινὸν ποεῖσθαι, μήτε χέρνιβος νέμειν·

227 f. ὑπεξελὼν | αὐτὸς MSS. I read ὑπεξελεῖν (already proposed by K. Halm and Blaydes) αὐτόν. **229** ἀσφαλής L, with γρ. ἀβλαβής in margin. Most of the later MSS. (including A) have ἀβλαβής, which is the reading of the Aldine, Brunck, Hermann, Elmsley, Linwood, Wunder, Blaydes, Kennedy: while among the editors who prefer ἀσφαλής are Schneidewin, Nauck, Dindorf (with the admission, 'hic tamen aptius

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227 f. κεἰ μὲν φοβεῖται τοὐπίκλημ' ὑπεξελὼν | αὐτὸς καθ' αὑτοῦ is the reading of all the MSS.: for the ὑπεξελθὼν of the first hand in one Milan MS. of the early 14th cent. (Ambros. L 39 sup., Campbell's M²) is a mere slip. I read **ὑπεξελεῖν | αὐτὸν καθ' αὑτοῦ**, the change of **αὐτὸν** into **αὐτὸς** having necessarily followed that of **ὑπεξελεῖν** into **ὑπεξελὼν** due to an interpretation which took the latter with **φοβεῖται**. Cp. Thuc. 4. 83 (Arrhibaeus, the enemy of Perdiccas, makes overtures to Brasidas, and the Chalcidians exhort Brasidas to listen): ἐδίδασκον αὐτὸν μὴ ὑπεξελεῖν τῷ Περδίκκᾳ τὰ δεινά, 'they impressed upon him that he must not *remove the dangers from the path of Perdiccas*'—by repulsing the rival power of Arrhibaeus. ὑπεξελεῖν τὰ δεινά = to take them *away* (ἐκ) *from under* (ὑπό) the feet,—from the path immediately before him: τῷ Περδίκκᾳ being a dat. commodi. Similarly Her. 7. 8 τούτων...ὑπεξαιρημένων, 'when these have been taken out of the way.' So here: **κεἰ μὲν φοβεῖται**, *and if he is afraid* (as knowing *himself* to be the culprit), *then I bid him* (**κελεύω** continued from 226) **ὑπεξελεῖν τὸ ἐπίκλημα** *to take the peril of the charge out of his path*, **αὐτὸν καθ' αὑτοῦ** (σημαίνοντα) *by speaking against himself*. If the culprit is denounced by another person, he will be liable to the extreme penalty. If he denounces himself, he will merely be banished. By denouncing himself, he forestalls the danger of being denounced by another. For other explanations, see Appendix.

229 ἀβλαβής, the reading of A and most MSS., 'without damage,' ἀζήμιος, is far more suitable than ἀσφαλής to this context: and Soph. has the word as a cretic in *El.* 650 ζῶσαν ἀβλαβεῖ βίῳ. Although in L ἀσφαλής appears as the older reading, so common a word was very likely to be intruded; while it would be difficult to explain how the comparatively rare ἀβλαβής could have supplanted it. A metrical doubt may have first brought ἀσφαλής in. Dindorf, reading ἀσφαλής, recognises the superior fitness of ἀβλαβής here, and thinks that it may be the true reading, even though its appearance in the margin of L was due to conjecture.

230 ἄλλον...ἐξ ἄλλης χθονὸς, 'another [*i.e.* other than one of yourselves, the Thebans] from a strange land': an alien, whether resident at Thebes, or not: cp.

I bid him to declare all to me. And if he is afraid, I tell him to remove the danger of the charge from his path by denouncing himself; for he shall suffer nothing else unlovely, but only leave the land, unhurt. Or if any one knows an alien, from another land, as the assassin, let him not keep silence; for I will pay his guerdon, and my thanks shall rest with him besides.

But if ye keep silence—if any one, through fear, shall seek to screen friend or self from my behest—hear ye what I then shall do. I charge you that no one of this land, whereof I hold the empire and the throne, give shelter or speak word unto that murderer, whosoever he be,—make him partner of his prayer or sacrifice, or serve him with the lustral rite;

videtur *ἀβλαβής*'), Wecklein, Wolff, Tournier, Campbell, White. **230** *ἐξ ἄλλης χθονὸς*] For *ἐξ*, Vauvilliers conj. *ἢ 'ξ*: Seyffert, *ἐξ ἀμῆς*: but see note. **239** *μήτε θύμασιν*] *μηδὲ θύμασιν* Elmsley. **240** *χέρνιβος* was written by the 1st hand in L (and occurs in at least one later MS., L^2, cod. Laur. 31. 10), but was changed by

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451 *οὗτός ἐστιν ἐνθάδε, | ξένος λόγῳ μέτοικος.* The cases contemplated in the proclamation (223—235) are (1) a Theban denouncing another Theban, (2) a Theban denouncing himself, (3) a Theban denouncing an alien.

231 τὸ κέρδος, the (expected) gain, *τὰ μήνυτρα. Trach.* 191 *ὅπως | πρὸς σοῦ τι κερδάναιμι καὶ κτώμην χάριν.*

232 προσκείσεται, will be stored up *besides* (cp. Eur. *Alc.* 1039 *ἄλγος ἄλγει... προσκείμενον, added*). *χάρις κεῖται* is perf. pass. of *χάριν τίθεμαι* or *κατατίθεμαι* (*τινί* or *παρὰ τινί*),—a metaphor from deposits of money: *τὰ χρήματα...κείσθω παρ' οἷς τισιν ἂν ὑμῖν δοκῇ* [Plat.] *Epist.* 346 C.

233 f. φίλου, αὐτοῦ, with **ἀπώσει** only (*Il.* 15. 503 *ἀπώσασθαι κακὰ νηῶν*).—**δείσας φίλου** as = *δείσας ὑπὲρ φίλου* (like *κήδομαι, φροντίζειν*) would be too harsh, and rhythm is against it. **τοὔπος...τόδε**, this command to give up the guilty.

236—240 ἀπαυδῶ (ἀπ-, because the first clauses are negative), I command, (*μή*) *τινα γῆς τῆσδε* that no one belonging to this land, **μήτ' ἐσδέχεσθαι μήτε προσφωνεῖν** shall either entertain or accost, **τὸν ἄνδρα τοῦτον, ὅστις ἐστί.** For the gen. **γῆς**, cp. Plat. *Prot.* 316 B *Ἱπποκράτης ὅδε ἐστὶ μὲν τῶν ἐπιχωρίων, Ἀπολλοδώρου υἱός, οἰκίας μεγάλης καὶ εὐδαίμονος.* Since **μήτε...μήτε** in 238 connect **ἐσδέχεσθαι** and **προσφωνεῖν**, we require either (*a*) separate verbs for **εὐχαῖσι** and **θύμασιν**, or (*b*) as Elms. proposed, *μηδὲ* instead of *μήτε* before **θύμασιν.** Cp. *O. C.* 1297, where in a similar, though simpler, sentence I receive Hermann's *οὐδ'* for *οὔτ'*. Here, however, I hesitate to alter, because the very fact that *μήτε* has already been thrice used might so easily have prompted its use (instead of *μηδέ*) before *θύμασιν*. As the MS. text stands, we must suppose a *μήτε* suppressed before **εὐχαῖσι**, the constr. being **μήτε κοινὸν ποιεῖσθαι** [*μήτε*] **ἐν... εὐχαῖσι μήτε θύμασιν.** Cp. Aesch. *Ag.* 532 *Πάρις γὰρ οὔτε συντελὴς πόλις: Cho.* 294 *δέχεσθαι δ' οὔτε συλλύειν τινά.*

240 κοινὸν here = *κοινωνόν*, cp. *Ai.* 267 *ἢ κοινὸς ἐν κοινοῖσι λυπεῖσθαι ξυνών.* Plat. *Legg.* 868 E (the slayer) *ξυνέστιος αὐτοῖς μηδέποτε γιγνέσθω μηδὲ κοινωνὸς ἱερῶν.* **χέρνιβος** (partitive gen.) is more suitable than *χέρνιβας* to the idea of exclusion from all fellowship in ordinary worship: *χέρνιβας νέμειν* would rather suggest a special *κάθαρσις* of the homicide. When sacrifice was offered by the members of a household (*κοινωνὸν εἶναι χερνίβων...κτησίου βωμοῦ πέλας* Aesch. *Ag.* 1037) or of a clan (*χέρνιψ φρατέρων Eum.* 656), a brand taken from the altar was dipped in water, and with the water thus consecrated (*χέρνιψ*) the company and the altar were sprinkled: then holy silence was enjoined (*εὐφημία ἔστω*): and the rite began by the strewing of barley meal (*οὐλοχύται*) on altar and victim. (Athenaeus 409: Eur. *H. F.* 922 ff.) Acc. to Dem. *Adv. Lept.* § 158 a law of Draco prescribed *χέρνιβος* [so the best MSS.: *v. l. χερνίβων*] *εἴργεσθαι τὸν ἀνδροφόνον, σπονδῶν, κρατήρων, ἱερῶν, ἀγορᾶς.* This was a sentence of excommunication

ὠθεῖν δ' ἀπ' οἴκων πάντας, ὡς μιάσματος
τοῦδ' ἡμὶν ὄντος, ὡς τὸ Πυθικὸν θεοῦ
μαντεῖον ἐξέφηνεν ἀρτίως ἐμοί.
ἐγὼ μὲν οὖν τοιόσδε τῷ τε δαίμονι
τῷ τ' ἀνδρὶ τῷ θανόντι σύμμαχος πέλω·
κατεύχομαι δὲ τὸν δεδρακότ', εἴτε τις
εἷς ὢν λέληθεν εἴτε πλειόνων μέτα,
κακὸν κακῶς νιν ἄμορον ἐκτρῖψαι βίον.
ἐπεύχομαι δ', οἴκοισιν εἰ ξυνέστιος
ἐν τοῖς ἐμοῖς γένοιτ' ἐμοῦ συνειδότος,
παθεῖν ἅπερ τοῖσδ' ἀρτίως ἠρασάμην.
ὑμῖν δὲ ταῦτα πάντ' ἐπισκήπτω τελεῖν
ὑπέρ τ' ἐμαυτοῦ τοῦ θεοῦ τε τῆσδέ τε
γῆς ὧδ' ἀκάρπως κἀθέως ἐφθαρμένης.
οὐδ' εἰ γὰρ ἦν τὸ πρᾶγμα μὴ θεήλατον,
ἀκάθαρτον ὑμᾶς εἰκὸς ἦν οὕτως ἐᾶν,
ἀνδρὸς γ' ἀρίστου βασιλέως τ' ὀλωλότος,
ἀλλ' ἐξερευνᾶν· νῦν δ', ἐπεὶ κυρῶ τ' ἐγὼ
ἔχων μὲν ἀρχὰς ἃς ἐκεῖνος εἶχε πρίν,

an early hand to χέρνιβασ, which is in almost all the later MSS. **248** *κακὸν κακῶσ νιν κἄμοιρον ἐκτρίψαι βίον* L 1st hand: the κ before *ἄμοιρον* was afterwards erased. One of the later MSS. (B) has *κἄμοιρον*, and all seem to have *ἄμοιρον*. *ἄμορον* Porson. **257** *βασιλέως τ'*] The 1st hand in L had joined the *στ* in one character (cp. on v.

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(1) from the life of the family and the clan, (2) from the worship common to all Hellenes, who, as opposed to *βάρβαροι*, are (Ar. *Lys.* 1129) *οἳ μιᾶς ἐκ χέρνιβος | βωμοὺς περιῤῥαίνοντες, ὥσπερ ξυγγενεῖς, | Ὀλυμπίασιν, ἐν Πύλαις, Πυθοῖ.* The mere presence of the guilty could render sacrifice inauspicious: Antiph. *De Caed. Her.* § 82 *ἱεροῖς παραστάντες πολλοὶ δὴ καταφανεῖς ἐγένοντο οὐχ ὅσιοι ὄντες καὶ διακωλύοντες τὰ ἱερὰ μὴ γίγνεσθαι (bene succedere) τὰ νομιζόμενα.*

241 ὠθεῖν δὲ, *sc. αὐδῶ*, understood from the negative *ἀπαυδῶ*: cp. Her. 7. 104 *οὐκ ἐῶν φεύγειν...ἀλλὰ ἐπικρατέειν.*

246—251 These six verses are placed by some editors between 272 and 273. See Appendix.

246 κατεύχομαι. Suidas *κατεύχεσθαι· τὸ καταρᾶσθαι. οὕτω Πλάτων. καὶ Σοφοκλῆς, κατεύχομαι δὲ τὸν δεδρακότα τάδε.* Phot. *Lex.* p. 148. 7 *κατεύχεσθαι τῶν Ἀχαιῶν· ἀντὶ τοῦ κατὰ τῶν Ἀχαιῶν εὔχεσθαι. οὕτως Σοφοκλῆς.* Here the ref. is to Plato *Rep.* 393 E *τὸν δὲ* (the Homeric Chryses, priest of Apollo)...*κατεύχεσθαι τῶν Ἀχαιῶν πρὸς θεόν.* But Photius prefixes the words, *κατεύχεσθαι· τὸ καταρᾶσθαι. οὕτως Πλάτων.* It is clear, then, that in Photius *οὕτως Σοφοκλῆς* and *οὕτως Πλάτων* have changed places. The 'Soph. fr. 894,' quoted by Lidd. and Scott under *κατεύχομαι* as=*imprecari*, thus vanishes (Nauck *Fragm. Trag.*[2] p. 357). Cp. Aesch. *Theb.* 632 *πύλει | οἵας ἀρᾶται καὶ κατεύχεται τύχας.* But where, as here, **κατεύχομαι** is used without gen. (or dat.), it is rather *to pray solemnly:* often, however, in a context which *implies* imprecation: *e.g.* Plat. *Legg.* 935 A *κατεύχεσθαι ἀλλήλοις ἐπαρωμένους*: *Rep.* 394 A *κατεύχετο τίσαι τοὺς Ἀχαιοὺς τὰ ἃ δάκρυα.* **εἴτε τις**: whether the unknown man (**τις**) who has escaped discovery is **εἷς**, alone in the crime, or one of several. **τις**, because the person is indefinite: cp. 107.

248 νιν ἄμορον: Porson (*praef. Hec.* p. ix.) defends the redundant **νιν** by

but that all ban him their homes, knowing that *this* is our defiling thing, as the oracle of the Pythian god hath newly shown me. I then am on this wise the ally of the god and of the slain. And I pray solemnly that the slayer, whoso he be, whether his hidden guilt is lonely or hath partners, evilly, as he is evil, may wear out his unblest life. And for myself I pray that if, with my privity, he should become an inmate of my house, I may suffer the same things which even now I called down upon others. And on you I lay it to make all these words good, for my sake, and for the sake of the god, and for our land's, thus blasted with barrenness by angry heaven.

For even if the matter had not been urged on us by a god, it was not meet that ye should leave the guilt thus unpurged, when one so noble, and he your king, had perished; rather were ye bound to search it out. And now, since 'tis I who hold the powers which once he held,

134). An early hand (perhaps that of the first corrector) afterwards erased the *τ'*, and then wrote it separately from the *σ*. Some later MSS. omit the *τ'*. **258** *κυρῶ τ'* MSS.: *κυρῶ γ'* T. F. Benedict (*Observationes in Soph.*, Lips., 1820: cp. Blaydes *ad loc.*).

Trach. 287 *αὐτὸν δ' ἐκεῖνον, εἴτ' ἂν ἀγνὰ θύματα | ῥέξῃ πατρῴῳ Ζηνὶ τῆς ἀλώσεως, | φρόνει νιν ὡς ἥξοντα.* The form *ἄμορος* occurs in Eur. *Med.* 1395 (where *ἄμοιρος* is a *v. l.*); *ἄμμορος* in *Hec.* 421, Soph. *Phil.* 182. **κακὸν κακῶς**: *Phil.* 1369 *ἔα κακῶς αὐτοὺς ἀπόλλυσθαι κακούς.* Ar. *Plut.* 65 *ἀπό σ' ὀλῶ κακὸν κακῶς.*

249 **ἐπεύχομαι**, imprecate on *myself:* Plato *Critias* 120 B *ταῦτα ἐπευξάμενος ἕκαστος αὐτῶν αὑτῷ καὶ τῷ ἀφ' αὑτοῦ γένει.* **οἴκοισιν...ξυνέστιος**: not tautological, since *ξυνέστιος* is more than *ἔνοικος*, implying admission to the family worship at the *ἑστία* and to the *σπονδαί* at meals. Plat. *Legg.* 868 E *ἱερῶν μὴ κοινωνείτω μηδὲ...ξυνέστιος αὐτοῖς μηδέποτε γιγνέσθω μηδὲ κοινωνὸς ἱερῶν.* Plat. *Euthyphro* 4 B *καὶ εἰ μὲν ἐν δίκῃ [ἔκτεινεν], ἐᾶν*, if he slew the man justly, forbear; *εἰ δὲ μή, ἐπεξιέναι* (prosecute the slayer), *ἐάνπερ ὁ κτείνας συνέστιός σοι καὶ ὁμοτράπεζος ᾖ. ἴσον γὰρ τὸ μίασμα γίγνεται, ἐὰν ξυνῇς τῷ τοιούτῳ ξυνειδὼς καὶ μὴ ἀφοσιοῖς σεαυτόν τε καὶ ἐκεῖνον τῇ δίκῃ ἐπεξιών.*

251 **τοῖσδ'**, the slayer or slayers (247): see on 246.

254 **ἀκάρπως κἀθέως**: *El.* 1181 *ὦ σῶμ' ἀτίμως κἀθέως ἐφθαρμένον*: below 661 *ἄθεος, ἄφιλος*, forsaken by gods and men.

256 **εἰκὸς ἦν.** The imperfect indic. of a verb denoting obligation (*ἔδει, χρῆν, προσῆκεν, εἰκὸς ἦν*), when joined *without* *ἄν* to an infinitive, often implies a conditional sentence with imperfect indic. in protasis and apodosis: *e.g. οὐκ εἰκὸς ἦν ἐᾶν = οὐκ ἂν εἰᾶτε (εἰ τὰ δέοντα ἐποιεῖτε)*, you would not (now) be neglecting it (if you did your duty): Xen. *Mem.* 2. 7. 10 *εἰ μὲν τοίνυν αἰσχρόν τι ἔμελλον ἐργάσεσθαι* [if I were now intending—as I am not], *θάνατον ἀντ' αὐτοῦ προαιρετέον ἦν, = προηρούμην ἄν (εἰ τὰ δέοντα ἐποίουν).* Thuc. 6. 78 *καὶ μάλιστα εἰκὸς ἦν ὑμᾶς... προορᾶσθαι, = προεωρᾶτε ἂν εἰ τὰ εἰκότα ἐποιεῖτε.* So *ἐβουλόμην, ἠξίουν*, without *ἄν*, of that which one wishes were true, but which is not so.—**οὕτως**, in this (careless) manner: cp. *O. C.* 1278 *ὡς μή μ' ἄτιμον... | οὕτως ἀφῇ με: Ant.* 315, *Ph.* 1067.

257 **βασιλέως τ'**: *τε* is to be retained after *βασιλέως*, because (1) there is a climax, which is destroyed if *βασιλέως* stands merely in apposition with *ἀνδρὸς ἀρίστου*: (2) *ἀνδρὸς ἀρίστου* represents the claim of birth and personal merit, as *βασιλέως* represents the special claim of a king on his people. Cp. *Phil.* 1302 *ἀνδρα πολέμιον | ἐχθρόν τε.*

258 **κυρῶ τ' ἐγὼ** = *ἐγώ τε κυρῶ*, answered by *κοινῶν τε*, κ.τ.λ. For *τε* so placed cp. *El.* 249 *ἔρροι τ' ἂν αἰδὼς | ἀπάντων τ' εὐσέβεια θνατῶν.*

ἔχων δὲ λέκτρα καὶ γυναῖχ' ὁμόσπορον,
κοινῶν τε παίδων κοίν' ἄν, εἰ κείνῳ γένος
μὴ 'δυστύχησεν, ἦν ἂν ἐκπεφυκότα,
νῦν δ' ἐς τὸ κείνου κρᾶτ' ἐνήλαθ' ἡ τύχη·
ἀνθ' ὧν ἐγὼ τάδ', ὥσπερεὶ τοὐμοῦ πατρός,
ὑπερμαχοῦμαι, κἀπὶ πάντ' ἀφίξομαι
ζητῶν τὸν αὐτόχειρα τοῦ φόνου λαβεῖν
τῷ Λαβδακείῳ παιδὶ Πολυδώρου τε καὶ
τοῦ πρόσθε Κάδμου τοῦ πάλαι τ' Ἀγήνορος.
καὶ ταῦτα τοῖς μὴ δρῶσιν εὔχομαι θεοὺς
μήτ' ἄροτον αὐτοῖς γῆς ἀνιέναι τινὰ
μήτ' οὖν γυναικῶν παῖδας, ἀλλὰ τῷ πότμῳ
τῷ νῦν φθερεῖσθαι κἄτι τοὐδ' ἐχθίονι·

260 ἔχων δὲ] ἔχω δὲ L 1st hand; an early hand added *ν*.

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260 **ὁμόσπορον** = *ὁμοίως σπειρομένην, i.e. ἣν καὶ ἐκεῖνος ἔσπειρε*: but in 460 *πατρὸς* | *ὁμόσπορος* = *ὁμοίως* (*τὴν αὐτὴν*) *σπείρων*. *ὁμογενής* in 1361 is not similar.

261 **κοινῶν παίδων κοινὰ ἦν ἂν ἐκπεφυκότα**, common things *of* (=*ties* consisting *in*) kindred children would have been generated: = *κοινῶν παίδων κοινὴ φύσις ἐγένετο ἄν*, a brood, common to Laïus and Oedipus, of children akin to each other (as having the same mother, Iocasta) would have issued: 'children born of one mother would have made ties between him and me.' For *ἄν* doubled cp. 139, 339. **κοινῶν** = *ἀδελφῶν, ὁμαίμων* (*Ant.* 1 *ὦ κοινὸν αὐτάδελφον Ἰσμήνης κάρα*). The language of this passage is carefully framed so as to bear a second meaning, of which the speaker is unconscious, but which the spectators can feel: Iocasta has actually borne children to her own son Oedipus: thus in *κοινῶν παίδων κοινὰ...ἐκπεφυκότα*, the obvious sense of *κοινά*, '*common to Laïus and Oedipus*,' has behind it a second sense, in which it hints at a brood who are *brothers and sisters of their own sire:* see below 1403 f. This subtle emphasis—so ghastly, *ξυνετοῖσιν*—of the iteration in *κοινῶν κοινά* must not be obliterated by amending *κοίν' ἄν* into *κύματ'* (Nauck) or *σπέρματ'* (Blaydes). Similarly, **εἰ κείνῳ γένος | μὴ 'δυστύχησεν**, is susceptible of the sense—'if his son (Oed. himself) had not been ill-fated.' *κείνῳ γένος ἐδυστύχησε* (his hope of issue was disappointed) is here a bold phrase for *κεῖνος ἐδυστύχησε τὰ περὶ γένος*: for Oed. is not *now* supposed to know the story of the exposed babe (see 717 f.). Cp. Eur. *Andr.* 418 *πᾶσι δ' ἀνθρώποις ἅρ' ἦν | ψυχὴ τέκν'· ὅστις δ' αὖτ' ἄπειρος ὢν ψέγει, | ἧσσον μὲν ἀλγεῖ, δυστυχῶν δ' εὐδαιμονεῖ*: *ib.* 711 *ἦ στεῖρος οὖσα μόσχος οὐκ ἀνέξεται | τίκτοντας ἄλλους, οὐκ ἔχουσ' αὐτὴ τέκνα· | ἀλλ' εἰ τὸ κείνης δυστυχεῖ παίδων πέρι, κ.τ.λ.*: *Suppl.* 66 *εὐτεκνία* opp. to *δυστυχία*.

263 **νῦν δ'**, 'but as it is,' with aor. equivalent to a *perf.*, as *O. C.* 84, 371. Cp. below 948 *καὶ νῦν ὅδε | πρὸς τῆς τύχης ὄλωλε*. So with *historic* pres., Lys. *In Erat.* § 36 *εἰ μὲν οὖν ἐν τῷ δικαστηρίῳ ἐκρίνοντο, ῥᾳδίως ἂν ἐσῴζοντο·...νῦν δ' εἰς τὴν βουλὴν εἰσάγουσιν*.—**ἐνήλατο**: *i.e.* he was cut off by a timeless fate, leaving no issue, cp. 1300: *Ant.* 1345 *ἐπὶ κρατί μοι | πότμος...εἰσῆλατο*: so the Erinyes say, *μάλα γὰρ οὖν ἁλομένα | ἀνέκαθεν βαρυπεσῆ | καταφέρω ποδὸς ἀκμάν* Aesch. *Eum.* 369, *Ag.* 1175 *δαίμων ὑπερβαρὴς ἐμπίτνων*: *Pers.* 515 *ὦ δυσπόνητε δαῖμον, ὡς ἄγαν βαρὺς | ποδοῖν ἐνήλλου παντὶ Περσικῷ γένει*. The classical constr. with *ἐνάλλομαι*, as with *ἐνθρῴσκω* and *ἐμπηδάω*, is usually the dat., though *εἰς* with accus. occurs in later Greek; a point urged by Deventer in his objections to this verse, which is, however, clearly sound.

264 **ἀνθ' ὧν**, properly *wherefore* (*O.C.* 1295): here, *therefore*. The protasis *ἐπεὶ κυρῶ* (258) required an apodosis introduced by *ἀντὶ τούτων*: but the parenthesis *νῦν δ' ἐς τὸ κείνου κ.τ.λ.* (263) has led to **ὧν** being irregularly substituted for *τού-*

who possess his bed and the wife who bare seed to him; and since, had his hope of issue not been frustrate, children born of one mother would have made ties betwixt him and me—but, as it was, fate swooped upon his head; by reason of these things will I uphold this cause, even as the cause of mine own sire, and will leave nought untried in seeking to find him whose hand shed that blood, for the honour of the son of Labdacus and of Polydorus and elder Cadmus and Agenor who was of old.

And for those who obey me not, I pray that the gods send them neither harvest of the earth nor fruit of the womb, but that they be wasted by their lot that now is, or by one yet more dire.

261 *κοινῶν τε*] *καὶ νῷν τὰ* M. Schmidt. **270** *γῆν* L: *γῆς* Vauvilliers.

των. Cp. 1466: Antiphon *De Caed. Herod.* § 11 *δέον σε διομόσασθαι κ.τ.λ.*...*ἃ σὺ παρελθών*, where the length of the protasis has similarly caused *ἅ* to be substituted for *ταῦτα*. Distinguish from this the use of *ἀνθ' ὧν*, by ordinary attraction, for *ἀντὶ τούτων ἅ* or *ὅτι*, = *because*, *Ant.* 1068.—**τάδ'**, cogn. acc. to **ὑπερμαχοῦμαι** as *Ai.* 1346 *σὺ ταῦτ' Ὀδυσσεῦ τοῦδ' ὑπερμαχεῖς ἐμοί*; Cp. *Il.* 5. 185 *οὐχ ὅ γ' ἄνευθε θεοῦ τάδε μαίνεται*. Brunck, Nauck and Blaydes adopt Mudge's conj. *τοῦδ'*. But the MSS. agree in the harder and more elegant reading.

265 ὑπερμαχοῦμαι only here: in *Ant.* 194, *Ai.* 1346 Soph. uses *ὑπερμαχεῖν*. But we need not therefore, with Elms. and Blaydes, read *ὑπὲρ μαχοῦμαι*. The derivative form *ὑπερμαχέω*, to be a champion, implies *ὑπέρμαχος*, as *συμμαχέω* is from *σύμμαχος*, *προμαχέω* from *πρόμαχος*: *ὑπερμάχομαι* is a simple compound, like *συμμάχομαι* (Plat., Xen.), *προμάχομαι* (*Iliad*, Diod., Plut.).—**κἀπὶ πάντ' ἀφίξομαι** with **ζητῶν**, will leave nothing untried in seeking: a poetical variation of *ἐπὶ πᾶν ἐλθεῖν* (Xen. *Anab.* 3. 1. 18 *ἆρ' οὐκ ἂν ἐπὶ πᾶν ἔλθοι...ὡς φόβον παράσχοι*), as in Eur. *Hipp.* 284 *εἰς πάντ' ἀφῖγμαι*, 'I have tried all means.' In prose **ἀφικνεῖσθαι** *εἴς τι* usu. = to be *brought* to a situation, as Her. 8. 110 *ἐς πᾶσαν βάσανον ἀπικνεομένοισι*, though put to any torment; Plat. *Euthyd.* 292 E *εἰς πολλὴν γε ἀπορίαν ἀφίκεσθε*.

267 τῷ Λαβδακείῳ παιδί, a dat. following *ζητῶν κ.τ.λ.* as = *τιμωρούμενος*. For **Λαβδακείῳ—Πολυδώρου** *τε* cp. Eur. *Med.* 404 *τοῖς Σισυφείοις τοῖς τ' Ἰάσονος γάμοις*: for the adj., *Od.* 3. 190 *Φιλοκτήτην Ποιάντιον* [= *Ποίαντος*] *ἀγλαὸν υἱόν*: Her. 7. 105 *τοῖς Μασκαμείοισι ἐκγόνοισι*: *Ph.* 1131: *Tr.* 1219. Her. (5. 59) saw in the temple of the Ismenian Apollo at Thebes an inscription which he assigns to the age of Laïus: *ταῦτα ἡλικίην ἂν εἴη κατὰ Λάϊον τὸν Λαβδάκου τοῦ Πολυδώρου τοῦ Κάδμου*. Cadmus, in the myth, is the son of Agenor king of Phoenicia, whence Carthage is 'Agenor's city' (Verg. *Aen.* 1. 338): Polydorus, son of Cadmus and Harmonia, was king of Thebes.

269 f. construe: **καὶ εὔχομαι τοῖς ταῦτα μὴ δρῶσιν** [*for* them, *Ph.* 1019 *καί σοι πολλάκις τόδ' ηὐξάμην*] **θεοὺς ἀνιέναι αὐτοῖς μήτ' ἄροτόν τινα γῆς, μήτ' οὖν γυναικῶν παῖδας**. The acc. **θεοὺς** as subject to **ἀνιέναι** is better than a dat. *θεοῖς* with **εὔχομαι** would be: Xen. *Anab.* 6. 1. 26 *εὔχομαι δοῦναί μοι τοὺς θεοὺς αἴτιόν τινος ὑμῖν ἀγαθοῦ γενέσθαι*: Ar. *Thesm.* 350 *ταῖς δ' ἄλλαισιν ὑμῖν τοὺς θεοὺς | εὔχεσθε πάσαις πολλὰ δοῦναι κἀγαθά*.

271 μήτ' οὖν: *'no, nor.'* Aesch. *Ag.* 474 *μήτ' εἶην πτολιπόρθης, | μήτ' οὖν αὐτὸς ἁλούς*, κ.τ.λ. Soph. *Phil.* 345 *εἴτ' ἀληθὲς εἴτ' ἆρ' οὖν μάτην*: cp. above v. 90. But *οὖν* with the *first* clause, below, 1049: *El.* 199, 560: see on 25.

272 φθερεῖσθαι, a fut. found also in Eur. *Andr.* 708 (*φθερεῖ* 2 sing.): Thuc. 7. 48 *φθερεῖσθαι*: Ionic *φθαρέομαι*: Her. 9. 42, 8. 108 (*φθαρήσομαι* in Hippocr., Arist., Plut.). The schol. says, *φθαρῆναι δεῖ γράφειν, οὐ φθερεῖσθαι*, distinguishing *εὔχομαι* with fut. infin., 'I vow' (to do), from *εὔχομαι* with pres. or aor. infin., 'I pray.' But verbs of wishing or praying sometimes take a fut. infin. instead of pres. or aor.: Thuc. 6. 57 *ἐβούλοντο...προτιμωρήσεσθαι*: 6. 6 *ἐφιέμενοι μὲν...τῆς πάσης ἄρξειν*: 1. 27 *ἐδεήθησαν...ξυμπροπέμψειν*: 7. 56 *διενοοῦντο κλήσειν*. See

ὑμῖν δὲ τοῖς ἄλλοισι Καδμείοις, ὅσοις
τάδ' ἔστ' ἀρέσκονθ', ἥ τε σύμμαχος Δίκη
χοἱ πάντες εὖ ξυνεῖεν εἰσαεὶ θεοί.
ΧΟ. ὥσπερ μ' ἀραῖον ἔλαβες, ὦδ', ἄναξ, ἐρῶ.
οὔτ' ἔκτανον γὰρ οὔτε τὸν κτανόντ' ἔχω
δεῖξαι. τὸ δὲ ζήτημα τοῦ πέμψαντος ἦν
Φοίβου τόδ' εἰπεῖν, ὅστις εἴργασταί ποτε.
ΟΙ. δίκαι' ἔλεξας· ἀλλ' ἀναγκάσαι θεοὺς
ἂν μὴ θέλωσιν οὐδ' ἂν εἷς δύναιτ' ἀνήρ.
ΧΟ. τὰ δεύτερ' ἐκ τῶνδ' ἂν λέγοιμ' ἁμοὶ δοκεῖ.
ΟΙ. εἰ καὶ τρίτ' ἐστί, μὴ παρῇς τὸ μὴ οὐ φράσαι.
ΧΟ. ἄνακτ' ἄνακτι ταὔθ' ὁρῶντ' ἐπίσταμαι
μάλιστα Φοίβῳ Τειρεσίαν, παρ' οὗ τις ἂν
σκοπῶν τάδ', ὦναξ, ἐκμάθοι σαφέστατα.
ΟΙ. ἀλλ' οὐκ ἐν ἀργοῖς οὐδὲ τοῦτ' ἐπραξάμην.
ἔπεμψα γὰρ Κρέοντος εἰπόντος διπλοῦς
πομπούς· πάλαι δὲ μὴ παρὼν θαυμάζεται.

273 τοῖς τ' ἄλλοισι Jernstedt: τοῖς ἄλλοισι Καδμείοις θ' F. W. Schmidt.

Goodwin, *Moods and Tenses* § 113 (new ed.).

273 f. τοῖς ἄλλοισι. The loyal, as opp. to οἱ μὴ ταῦτα δρῶντες (269).—**ἔστ' ἀρέσκοντ'**, cp. 126. **ἥ τε σύμμαχος Δίκη**, Justice who *ever* helps the righteous cause; Blaydes needlessly writes ἡ Δίκη τε σύμμαχος. *O. C.* 1012 ἑλθεῖν ἀρωγοὺς συμμάχους τε (τὰς θεάς).

275 f. εὖ: cf. *Trach.* 229 ἀλλ' εὖ μὲν ἴσθι, εὖ δὲ προσφωνούμενα.—**ὥσπερ μ' ἀραῖον** κ.τ.λ. As you have brought me into your power under a curse [if I speak not the truth], *so* (**ὧδε**, *i.e.* ἔνορκος) I will speak. Aeschin. *In Ctes.* § 90 μίαν ἐλπίδα λοιπὴν κατεῖδε σωτηρίας, ἔνορκον λαβεῖν τὸν Ἀθηναίων δῆμον...βοηθήσειν, to *bind them by an oath* that they would help. λαβεῖν here has nearly the same force as in λαβεῖν αἰχμάλωτον etc.: Lys. or. 4 § 5 ὑποχείριον λαβὼν τὸ σῶμα, having got his person into my power.—**ἀραῖον** = τῇ ἀρᾷ ἔνοχον, cp. ὅρκιος...λέγω *Ant.* 305. The paraphrase of Eustath. 1809. 14 ὥσπερ με εἶλες διὰ τῆς ἀρᾶς is substantially right. The use of καταλαβεῖν is not really similar (Her. 9. 106 πίστι τε καταλαβόντες καὶ ὁρκίοισι, Thuc. 4. 85 ὅρκοις...καταλαβὼν τὰ τέλη), since the κατά in comp. gives the sense of *overtaking*, and so of *binding*. Nor can we compare *O. C.* 284 ὥσπερ ἔλαβες τὸν ἱκέτην ἐχέγγυον, where the sense is, 'As thou hast *received* the (self-surrendered) suppliant under thy pledge.'

277 γὰρ after **ἔκτανον** merely prefaces the statement: Plat. *Prot.* 320 C δοκεῖ τοίνυν...μῦθον ὑμῖν λέγειν. ἦν γάρ ποτε κ.τ.λ.

278 δεῖξαι, 'point to.' Note the emphatic place of the word: the speaker knows not that he is face to face with the slayer. **τὸ ζήτημα**, acc. of general reference. The simpler form would have been, ἦν τοῦ πέμψαντος τὸ ζήτημα καὶ λῦσαι: but, instead of a verb which could govern ζήτημα, **τόδ' εἰπεῖν** is substituted, because it conveniently introduces the clause **ὅστις εἴργασται**, explaining what the ζήτημα itself was. **τὸ ζήτημα** is then left much as ἃ αἰτεῖς is left in 216 when the insertion of ἀλκὴν κ.τ.λ. has modified the construction.

281 ἂν μὴ θέλωσιν κ.τ.λ. Cp. *Phil.* 1368 κἄμ' ἀναγκάζεις τόδε. **ἄν** as 580, 749: *O. C.* 13, *Ant.* 1057, *Phil.* 1276, *Ai.* 1085. **οὐδ' ἂν εἷς**: *Ant.* 884 οὐδ' ἂν εἷς παύσαιτ' ἄν: *O. C.* 1656 οὐδ' ἂν εἷς | θνητῶν φράσειε. In this emphatic form even a prep. could be inserted (Xen. *Hellen.* 5. 4. 1 οὐδ' ὑφ' ἑνός, *Cyr.* 4. 1. 14 μηδὲ πρὸς μίαν), and in prose οὐδὲ

But for all you, the loyal folk of Cadmus to whom these things seem good, may Justice, our ally, and all the gods be with you graciously for ever.

CH. As thou hast put me on my oath, on my oath, O king, I will speak. I am not the slayer, nor can I point to him who slew. As for the question, it was for Phoebus, who sent it, to tell us this thing—who can have wrought the deed.

OE. Justly said; but no man on the earth can force the gods to what they will not.

CH. I would fain say what seems to me next best after this.

OE. If there is yet a third course, spare not to show it.

CH. I know that our lord Teiresias is the seer most like to our lord Phoebus; from whom, O king, a searcher of these things might learn them most clearly.

OE. Not even this have I left out of my cares. On the hint of Creon, I have twice sent a man to bring him; and this long while I marvel why he is not here.

281 *ἂν* Brunck; the MSS. have *ἀν* (as L), or *ἂν*.

εἶς stood without elision: in Ar. *Ran.* 927 etc., where the MSS. have *οὐδὲ ἕν* (Dind. writes *οὐδεέν*), *οὐδ' ἂν ἕν* is a possible *v. l.*

282 **ἐκ τῶνδε**=*μετὰ τάδε*: Dem. or. 18 § 313 *λόγον ἐκ λόγου λέγων*.—For **δεύτερα**, second-*best*, cp. the proverb *δεύτερος πλοῦς*: Plat. *Legg.* 943 C *τὴν τῶν ἀριστείων κρίσιν...καὶ τὴν τῶν δευτέρων καὶ τρίτων*.—**ἂν λέγοιμι**: see on 95.

283 **τὸ μὴ οὐ**, not *τὸ μή*, because the sentence is negative: below, 1232: *Ant.* 544 *μή μ' ἀτιμάσῃς τὸ μὴ οὐ | θανεῖν*. But even in such a negative sentence the simple *τὸ μή* occurs: below, 1388: *Ant.* 443.

284 **ἄνακτ'**: *Od.* 11. 151 *Τειρεσίαο ἄνακτος*.—**ταὐτὰ ὁρῶντα**, not=*ταὐτὰ φρονοῦντα* or *γιγνώσκοντα*, 'taking the same views,' but *seeing in the same manner*, *i.e.* with equal clearness: **ὁρῶντα** absol., as *O. C.* 74 *ὅσ' ἂν λέγοιμι, πάνθ' ὁρῶντα λέξομαι*: **ταὐτὰ** adverbial=*κατὰ ταὐτά*: the dat. **ἄνακτι** as *O. C.* 1358 *ἐν πόνῳ | ταὐτῷ βεβηκὼς...ἐμοί*. Her. 4. 119 *τωὐτὸ ἂν ὑμῖν ἐπρήσσομεν*.

287 **οὐκ' ἐν ἀργοῖς τοῦτο** *κατέλιπον* would have meant, 'I did not leave this among things neglected.' Soph. fuses the negative form with the positive, and instead of *κατέλιπον* writes **ἐπραξάμην**: 'I saw to this (midd.) in such a manner that it also should not be among things neglected.' *πράσσεσθαι* (midd.) elsewhere usu.='to exact' (Thuc. 4. 65 etc.): here=*διαπράσσεσθαι*, effect for oneself. Cp. *Ai.* 45 *ἐξεπράξατο* (effected his purpose). G. Wolff, sharing Kvíčala's objections to the phrase *ἐν. ἀργοῖς πράσσεσθαι*, places a point after *τοῦτ'* ('but neither is this among things neglected:—I did it'). The extreme harshness of the asyndeton condemns this; and the suggested *ἔπραξα μήν* is no remedy. For **ἐν** cp. *οὐκ ἐν ἐλαφρῷ ἐποιεύμην* (Her. 1. 118), *ἐν εὐχερεῖ | ἔθου* (*ταῦτα*) *Phil.* 875, *ταῦτ' οὖν ἐν αἰσχρῷ θέμενος* Eur. *Hec.* 806. **ἀργοῖς**, not things *undone*, but things at which the work is sluggish or tardy; *O. C.* 1605 *κοὐκ ἦν ἔτ' οὐδὲν ἀργὸν ὧν ἐφίετο*: Eur. *Phoen.* 776 *ἓν δ' ἐστὶν ἡμῖν ἀργόν, εἴ τι θέσφατον | οἰωνόμαντις Τειρεσίας ἔχει φράσαι*, *i.e.* 'in one thing our zeal has lagged,—the quest whether' etc.: Theognis however (583 Bergk 3rd ed.) has *τὰ μὲν προβέβηκεν ἀμήχανόν ἐστι γενέσθαι | ἀργά*, =*ἀποίητα*, *infecta*.

288 **διπλοῦς | πομπούς**: he had sent two successive messages—one messenger with each. **πομπός**=one who is sent to escort (*πέμπειν*) or fetch a person (*O. C.* 70). The words could mean (as Ellendt takes them) 'two sets of messengers': but the other view is simpler, and consists equally well with *οἵδε* in 297.

289 **μὴ παρὼν θαυμάζεται**=*θαυμάζω εἰ μὴ πάρεστι*; but with *οὐ*, =*θαυμάζω ὅτι οὐ πάρεστι*: differing nearly as 'I wonder

ΧΟ. καὶ μὴν τά γ' ἄλλα κωφὰ καὶ παλαί' ἔπη.
ΟΙ. τὰ ποῖα ταῦτα; πάντα γὰρ σκοπῶ λόγον.
ΧΟ. θανεῖν ἐλέχθη πρός τινων ὁδοιπόρων.
ΟΙ. ἤκουσα κἀγώ· τὸν δ' ἰδόντ' οὐδεὶς ὁρᾷ.
ΧΟ. ἀλλ' εἴ τι μὲν δὴ δείματός γ' ἔχει μέρος,
τὰς σὰς ἀκούων οὐ μενεῖ τοιάσδ' ἀράς.
ΟΙ. ᾧ μή 'στι δρῶντι τάρβος, οὐδ' ἔπος φοβεῖ.
ΧΟ. ἀλλ' οὐξελέγξων αὐτὸν ἔστιν· οἵδε γὰρ
τὸν θεῖον ἤδη μάντιν ὧδ' ἄγουσιν,
τἀληθὲς ἐμπέφυκεν ἀνθρώπων μόνῳ.
ΟΙ. ὦ πάντα νωμῶν Τειρεσία, διδακτά τε
ἄρρητά τ', οὐράνιά τε καὶ χθονοστιβῆ,
πόλιν μέν, εἰ καὶ μὴ βλέπεις, φρονεῖς δ' ὅμως

290 τά τ' L: τά γ' r (including A, where the 1st hand had begun to write τὰ δ'). **293** τὸν δ' ἰδόντ' MSS. τὸν δὲ ὁρῶντ' is an anonymous conjecture cited by Burton. **294** The 1st hand in L wrote δείματοσ', (there is no trace of an accent on *o*,) joining στ in one character; the corrector afterwards wrote τ' separately, as in 134, 257. (The facsimile shows that this τ' was not made from γ'.) δείματός τ' was the reading of almost all the later MSS.: indeed, it does not appear certain that any one of them has

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why' and 'I wonder *that*.' Xen. *Anab.* 4. 4. 15 (he spoke of) τὰ μὴ ὄντα ὡς οὐκ ὄντα: *i.e.* εἴ τι μὴ ἦν, ἔλεγεν ὅτι οὐκ ἦν.

290 τά γ' ἄλλα...ἔπη: the rumours which were current—*apart from* the knowledge which the seer may have to give us. Not '*the other* rumours.' Cp. Plat. *Phaed.* 110 E καὶ λίθοις καὶ γῇ καὶ τοῖς ἄλλοις ζῴοις τε καὶ φυτοῖς. κωφὰ: the rumour has died down; it no longer gives a clear sound. Cp. fr. 604 λήθην τε τὴν ἅπαντ' ἀπεστερημένην, | κωφήν, ἀνaυδον. *Ai.* 911 ὁ πάντα κωφός, ὁ πάντ' ἄϊδρις, reft of all sense and wit.

291 τὰ ποῖα, cp. 120.

292 ὁδοιπόρων: the survivor had spoken of λῃσταί, 122. The word now used comes nearer to the truth (cp. 801 ὁδοιπορῶν); but, as the next v. shows, Oed. does not regard this rumour as a different one from that which Creon had mentioned.

293 τὸν δ' ἰδόντ': the surviving eye-witness: cp. 119 ὧν εἶδε, πλὴν ἓν κ.τ.λ. Oed. has not yet learned that this witness could be produced: cp. vv. 754 ff. ἰδόντα is better than the conj. δρῶντα (1) as expressing, not merely that the culprit is unknown, but that no eye-witness of the deed is now at hand: (2) because, with ὁρᾷ, it has a certain ironical point,—expressing the king's incredulity as to anything being made of this clue. Cp. 105, 108.

294 The subject to ἔχει is the murderer, who is foremost in the thoughts of the Chorus,—not the eye-witness (ὁ ἰδών, 293). The reversion from plural (ὁδοιπόρων, 292) to singular is unconscious, just as in 124 we have ὁ λῃστής, after λῃστάς in 122.—δείματός γ'. δεῖμα, prop. 'an object of fear,' is used by Her. and the poets as = δέος: Her. 6. 74 Κλεομένεα...δεῖμα ἔλαβε Σπαρτιητέων: Aesch. *Suppl.* 566 χλωρῷ δείματι θυμὸν | πάλλοντ': Eur. *Suppl.* 599 ὥς μοι ὑφ' ἥπατι δεῖμα χλοερὸν ταράσσει: id. *El.* 767 ἐκ δείματος, from fear. Cp. above, 153. The γε gives emphasis: the ἀραί of Oed. were enough to scare the boldest. Hartung conjectures δειμάτων ἔχει μέρος. The plur. δείματα means either (*a*) objects of fear, or (*b*) much more rarely, *fears*, with reference to *some particular objects* already specified: as in *El.* 636 δειμάτων ἃ νῦν ἔχω, 'the terrors which I now suffer,' alluding to the *dreams*. Here we seem to need the sing., 'fear.'

295 ff. τὰς σὰς...ἀράς, thy curses: τοιάσδε, being such as they are.—οὐξελέγξων. The present οὐξελέγχων would mean, 'there is one who convicts him': *i.e.* the supposed criminal, whom threats scare not, is already detected; for the

CH. Indeed (his skill apart) the rumours are but faint and old.

OE. What rumours are they? I look to every story.

CH. Certain wayfarers were said to have killed him.

OE. I, too, have heard it, but none sees him who saw it.

CH. Nay, if he knows what fear is, he will not stay when he hears thy curses, so dire as they are.

OE. When a man shrinks not from a deed, neither is he scared by a word.

CH. But there is one to convict him. For here they bring at last the godlike prophet, in whom alone of men doth live the truth.

Enter TEIRESIAS, *led by a Boy.*

OE. Teiresias, whose soul grasps all things, the lore that may be told and the unspeakable, the secrets of heaven and the low things of earth,—thou feelest, though thou canst not see,

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γ'.—δειμάτων ἔχει Hartung. **297** The 1st hand in L wrote οὐξελλέγχων: the first λ has been erased, and -ξων written above, either by the 1st hand itself (as Dübner thinks), or by the first corrector. The later MSS. are divided between οὐξελέγξων and οὐξελέγχων: A supports the former, which, on the whole, has the ad-

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prophet has come. Cp. Isocr. or. 8. § 139 ὥστ' οὐκ ἀπορήσομεν μεθ' ὧν κωλύσομεν τοὺς ἐξαμαρτάνοντας, ἀλλὰ πολλοὺς ἕξομεν τοὺς ἑτοίμως καὶ προθύμως συναγωνιζομένους ἡμῖν: where, however, the present part. συναγωνιζομένους is relative to the future ἕξομεν. To this it may be objected: (1) the *present* participle with ἔστιν would not be suitable unless the conviction were in act of taking place: (2) the fut. partic. not only suits the context better—'one *to convict* him' [supposing he is here]—but also agrees with the regular idiom: *e.g. Phil.* 1242 τίς ἔσται μ' οὐπικωλύσων τάδε; *El.* 1197 οὐδ' οὐπαρήξων οὐδ' ὁ κωλύσων πάρα; (cp. *Ant.* 261:) Aesch. *P. V.* 27 ὁ λωφήσων γὰρ οὐ πέφυκέ πω: Xen. *An.* 2. 4. 5 ὁ ἡγησόμενος οὐδεὶς ἔσται.

298 ᾧ: this pron. ends a v. *O. C.* 14, *Tr.* 819, *El.* 873.

299 ἐμπέφυκεν, a divine gift of prophecy: Her. 9. 94 (of the seer Evenius) καὶ μετὰ ταῦτα αὐτίκα ἔμφυτον μαντικὴν εἶχε.—ἀνθρώπων μόνῳ, above all other men: cp. *O. C.* 261 μόνας... | σώζειν οἵας τε κ.τ.λ., Athens, above all other cities, can save: Isocr. or. 14 § 57 ὀφείλετε δὲ μόνοι τῶν Ἑλλήνων τοῦτον τὸν ἔρανον, *unice* (though others owe it also).

300 ᾧ πάντα νωμῶν: νωμάω (νεμ) means (1) to distribute, and so to wield, ply, (3) figuratively, to ponder, *animo versare:* ἐνὶ φρεσὶ κέρδε' ἐνώμας *Od.* 18. 216: ἐν ὠσὶ νωμῶν καὶ φρεσὶν πυρὸς δίχα | χρηστηρίους ὄρνιθας ἀψευδεῖ τέχνῃ Aesch. *Theb.* 25 (of Teiresias): (4) then, absolutely, to *observe:* Her. 4. 128 νωμῶντες...σῖτα ἀναιρεομένους, observing the moment when they were cutting forage. Similarly here,—with the idea of mental grasp unaided by eyesight. Plato (*Crat.* 411 D) fancifully connects γνώμη with νώμησις,—τὸ γὰρ νωμᾶν καὶ τὸ σκοπεῖν ταὐτόν.—διδακτά τε—ἄρρητά τε, cp. the colloquial ῥητὸν ἄρρητόν τ' ἔπος (*O. C.* 1001 *dicenda tacenda*): ἄρρητα=ἀπόρρητα: Her. 6. 135 ἄρρητα ἱρὰ ἐκφήνασαν.

301 οὐράνιά τε καὶ χθονοστιβῆ: not in apposition with ἄρρητα and διδακτά respectively, but both referring to each, lore that may or that may not be told, whether of the sky or of the earth. Dindorf cp. Nicephorus Gregoras *Hist. Byz.* 695 D ἄκτιστα γενέσθαι πάντα τά τ' οὐράνια τά τε χθονοστιβῆ καὶ ὑδραῖα γένη: where, however, χθονοστιβῆ has its literal sense,—'walking the earth': here it is poet. for ἐπίγεια, 'the lowly things of earth.' Cp. *Hom. hymn.* 29. 2 ἀθανάτων τε θεῶν χαμαὶ ἐρχομένων τ' ἀνθρώπων.

302 μέν is not balanced by φρονεῖς δ' (as if we had οὐ βλέπεις μέν), but by the thought of the expected healer (310). The δὲ after φρονεῖς introduces the apodosis after a concessive protasis, as Her. 8. 22 εἰ δὲ ὑμῖν ἐστι τοῦτο μὴ δυνατὸν ποιῆσαι, ὑμέες δὲ (*then*) ἔτι καὶ

οἵᾳ νόσῳ σύνεστιν· ἧς σε προστάτην
σωτῆρά τ', ὦναξ, μοῦνον ἐξευρίσκομεν.
Φοῖβος γάρ, εἰ καὶ μὴ κλύεις τῶν ἀγγέλων,
πέμψασιν ἡμῖν ἀντέπεμψεν, ἔκλυσιν
μόνην ἂν ἐλθεῖν τοῦδε τοῦ νοσήματος,
εἰ τοὺς κτανόντας Λάϊον μαθόντες εὖ
κτείναιμεν, ἢ γῆς φυγάδας ἐκπεμψαίμεθα.
σύ νυν φθονήσας μήτ' ἀπ' οἰωνῶν φάτιν
μήτ' εἴ τιν' ἄλλην μαντικῆς ἔχεις ὁδόν,
ῥῦσαι σεαυτὸν καὶ πόλιν, ῥῦσαι δ' ἐμέ,
ῥῦσαι δὲ πᾶν μίασμα τοῦ τεθνηκότος.
ἐν σοὶ γὰρ ἐσμέν· ἄνδρα δ' ὠφελεῖν ἀφ' ὧν
ἔχοι τε καὶ δύναιτο κάλλιστος πόνων.

ΤΕΙΡΕΣΙΑΣ.

φεῦ φεῦ, φρονεῖν ὡς δεινὸν ἔνθα μὴ τέλη
λύῃ φρονοῦντι. ταῦτα γὰρ καλῶς ἐγὼ

vantage in authority, and is also recommended by Greek usage: see comm. **305** *εἰ καὶ μὴ* MSS.: *εἴ τι μὴ* L. Stephani: *εἰ μὴ καὶ* F. V. Fritzsch. **307** *τοῦδε*] *τήνδε* Blaydes. **308** *εὖ*] *ἢ* Meineke. **310** *σύ νυν*] The 1st hand in L seems to have written *σὺ νῦν*, which a later hand changed to *σὺ δ' οὖν*. (I formerly thought

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νῦν ἐκ τοῦ μέσου ἡμῖν ἔξεσθε. Xen. *Cyr.* 5. 5. 21 ἀλλ' *εἰ μηδὲ τοῦτο...βούλει ἀποκρίνασθαι, σὺ δὲ τοὐντεῦθεν λέγε*.

303 ἧς *sc. νόσου*. **προστάτην** *νόσου*, a protector from a plague: strictly, one who stands in front of, *shields*, the city's distempered state. Cp. *Ai.* 803 *πρόστηr' ἀναγκαίας τύχης*, *shelter* my hard fate. In Eur. *Andr.* 220 *χείρον' ἀρσένων νόσον | ταύτην νοσοῦμεν*, ἀλλὰ *προὔστημεν καλῶς*, 'we suffer this distemper more cruelly than men, but ever rule it well,' the idea is that of *administering* (not protecting), as in *προΐστασθαι τῆς ἡλικίας*, to regulate one's own early years, Isocr. or. 15 § 290. Cp. 882.

304 μοῦνον: this Ionic form (like *κοῦρος*, *δουρί*, *ξεῖνος*, *γούνατα*) is used in dialogue by Soph.: Aesch. has not *μοῦνος*, though in *P. V.* 804 *τόν τε μοινῶπα στρατόν*. In [Eur.] *Rhes.* 31 *μόναρχοι* is now restored for *μούναρχοι*.

305 εἰ καὶ μὴ κλύεις, 'if *indeed*...,' implying that he probably *has* heard it. *Ai.* 1127 *δεινόν γ' εἶπας, εἰ καὶ ζῇς θανών*. On *εἰ καί* and *καὶ εἰ* see Appendix. Others would render, 'if you have not heard from the messengers *also*,' supposing it to be a hyperbaton for *εἰ μὴ κλύεις καὶ τῶν ἀγγέλων*. This is impossible. Prof. Campbell compares Thuc. 5. 45 *καὶ ἢν ἐς τὸν δῆμον ταῦτα λέγωσιν*, as if put for *ἢν καὶ ἐς τὸν δῆμον*: but there the passage runs thus; (Spartan envoys had been pleading with effect before the Athenian Βουλή:)—*τὸν* Ἀλκιβιάδην *ἐφόβουν μὴ καί, ἢν ἐς τὸν δῆμον ταὐτὰ λέγωσιν, ἐπαγάγωνται τὸ πλῆθος καὶ ἀπωσθῇ ἡ* Ἀργείων *συμμαχία*: where the *καί* before *ἢν* goes with *ἐπαγάγωνται*. Some adopt the conj. *εἴ τι μή*, 'unless *perchance*': for *τι* so used, see below 969, *O. C.* 1450, *Tr.* 586, 712: but no change is required.—For the pres. *κλύεις*, cp. *Ph.* 261.

308 μαθόντες εὖ. εὖ='with care,' 'aright': cp. *Ai.* 18 *ἐπέγνως εὖ*: *ib.* 528 *ἐὰν τὸ ταχθὲν εὖ τολμᾷ τελεῖν*. Meineke's conj. *ἢ*, adopted by Nauck, is weak, and against the rhythm.

310 f. ἀπ' οἰωνῶν φάτιν: for ἀπό, see 43: φάτιν, 151.—ἄλλην ὁδόν, as divination by fire (see on 21), to which Teiresias resorts (*Ant.* 1005) when the voice of birds fails him.

312 ff. ῥῦσαι σεαυτὸν κ.τ.λ. *ῥύεσθαι*

what a plague doth haunt our State,—from which, great prophet, we find in thee our protector and only saviour. Now, Phoebus—if indeed thou knowest it not from the messengers—sent answer to our question that the only riddance from this pest which could come was if we should learn aright the slayers of Laïus, and slay them, or send them into exile from our land. Do thou, then, grudge neither voice of birds nor any other way of seer-lore that thou hast, but rescue thyself and the State, rescue me, rescue all that is defiled by the dead. For we are in thy hand; and man's noblest task is to help others by his best means and powers.

TEIRESIAS.

Alas, how dreadful to have wisdom where it profits not the wise! Aye, I knew this well,

that the 1st hand had written *σὺ οὖν*, omitting *δ'*.) *σὺ δ' οὖν* r. **315** ἔχοι L: ἔχει r.—*πόνοσ* L, with *ων* written above *οσ* by the first corrector (S). Several of the later MSS. (including A) have *πόνων*, though *πόνος* continued to be current as a variant. **317** λύηι L: λύει or λύῃ r.

τι is *to draw a thing to oneself*, and so *to protect it.* **ῥῦσαι μίασμα** here = literally, '*take the defilement under thy care*'; *i.e.* 'make it thy care to remove the defilement.' Cp. *πρόστητ' ἀναγκαίας τύχης* (*Ai.* 803), shelter my hard fate, (instead of, 'shelter me from it.')—**πᾶν μίασμα**, the *whole* defilement, as affecting not only human life but also the herds and flocks and the fruits of the earth: cp. 253.—**τοῦ τεθνηκότος**, gen. of the source from which the *μίασμα* springs,—more pathetic than *τοῦ φόνου*, as reminding the hearer that vengeance is due for innocent blood. Both **πᾶν** and the usual sense of **μίασμα** forbid us to understand, 'avenge the uncleanness [*i.e.* the unpunished murder] of the dead man.' For *ῥῦσαι δὲ* Blaydes conj. *λῦσον δὲ*, comparing Eur. *Or.* 598 *μίασμα λῦσαι.* But the triple **ῥῦσαι** is essential to the force.

314 ἐν σοὶ=*penes te: O. C.* 248 *ἐν ὑμῖν ὡς θεῷ | κείμεθα τλάμονες*: Eur. *Alc.* 278 *ἐν σοὶ δ' ἐσμὲν καὶ ζῆν καὶ μή.*—**ἄνδρα**, accus. before, not after, **ὠφελεῖν**, as in *Ant.* 710 *ἀλλ' ἄνδρα, κεἴ τις ᾖ σοφός, τὸ μανθάνειν | πόλλ' αἰσχρὸν οὐδέν.* In both places *ἄνδρα* has a certain stress—'for mortal man.' But in *Ai.* 1344 *ἄνδρα δ' οὐ δίκαιον, εἰ θάνοι, | βλάπτειν τὸν ἐσθλόν, ἄνδρα* is the object, agreeing with *τὸν ἐσθλόν.*

ἀφ' ὧν ἔχοι τε καὶ δύναιτο, by means of all his *resources* and *faculties.* The optat. is thus used in universal statements, and therefore especially in *γνῶμαι*: cp. 979: *Ant.* 666 *ἀλλ' ὅν πόλις στήσειε, τοῦδε χρὴ κλύειν*: Xen. *Cyr.* 1. 6. 19 *ἀλλὰ τοῦ μὲν αὐτὸν λέγειν, ἃ μὴ σαφῶς εἰδείη, φείδεσθαι δεῖ.* So here we supply *ἐστί* (not *ἂν εἴη*) with *κάλλιστος.* The difference between *ἀφ' ὧν ἂν ἔχῃ* ('may have'), and *ἔχοι* ('might have'), is that the latter form treats the 'having' as an abstract hypothesis (*εἴ τι ἔχοι*).

317 λύῃ: for subjunct. without **ἄν**, cf. *O. C.* 395 *ὃς νέος πέσῃ*: *Ai.* 1074 *ἔνθα μὴ καθεστήκῃ δέος*: *Tr.* 1008 *ὅ τι καὶ μύσῃ.* The subjunct., *ἔνθα μὴ λύῃ*, = 'in a case where it may not profit': the indic., *ἔνθα μὴ λύει*, = 'in a case where it does not profit.' The use of *μή*, whether with subjunct. or with indic., generalises the statement. Cp. *O. C.* 839 *μὴ 'πίτασσ' ἃ μὴ κρατεῖς*: *ib.* 1442 *μὴ πεῖθ' ἃ μὴ δεῖ.* But L has *λύηι*, and some other MSS. have *λύῃ*: and it is much more likely that this should have become *λύει* than *vice versa.* **τέλη λύῃ** = *λυσιτελῇ*, only here: cp. Eur. *Alc.* 627 *φημὶ τοιούτους γάμους | λύειν βροτοῖς.*—**ταῦτα γὰρ** (I have to bewail this now), *for*, though I once knew it, I had forgotten it. Teiresias, twice summoned (288), had come reluctantly. Only now, in the presence of Oedipus, does he realise the full horror of the secret which he holds.

εἰδὼς διώλεσ'· οὐ γὰρ ἂν δεῦρ' ἱκόμην.
ΟΙ. τί δ' ἔστιν; ὡς ἄθυμος εἰσελήλυθας.
ΤΕ. ἄφες μ' ἐς οἴκους· ῥᾷστα γὰρ τὸ σόν τε σὺ
καγὼ διοίσω τοὐμόν, ἢν ἐμοὶ πίθῃ.
ΟΙ. οὔτ' ἔννομ' εἶπας οὔτε προσφιλῆ πόλει
τῇδ', ἥ σ' ἔθρεψε, τήνδ' ἀποστερῶν φάτιν.
ΤΕ. ὁρῶ γὰρ οὐδὲ σοὶ τὸ σὸν φώνημ' ἰὸν
πρὸς καιρόν· ὡς οὖν μηδ' ἐγὼ ταὐτὸν πάθω.
ΟΙ. μὴ πρὸς θεῶν φρονῶν γ' ἀποστραφῇς, ἐπεὶ
πάντες σε προσκυνοῦμεν οἵδ' ἱκτήριοι.
ΤΕ. πάντες γὰρ οὐ φρονεῖτ'. ἐγὼ δ' οὐ μή ποτε
τἄμ', ὡς ἂν εἴπω μὴ τὰ σ', ἐκφήνω κακά.
ΟΙ. τί φής; ξυνειδὼς οὐ φράσεις, ἀλλ' ἐννοεῖς
ἡμᾶς προδοῦναι καὶ καταφθεῖραι πόλιν;
ΤΕ. ἐγὼ οὔτ' ἐμαυτὸν οὔτε σ' ἀλγυνῶ. τί ταῦτ'
ἄλλως ἐλέγχεις; οὐ γὰρ ἂν πύθοιό μου.

322 ἔννο μ' L, with an erasure between ο and μ'. The 1st hand had written ἔννομον (found in some later MSS.); the correction may be due either to the 1st hand itself, or to the διορθωτής (S). L has προσφιλῆ, with ες written above, by S (I think), rather than by the 1st hand. Many later MSS. (including A) combine ἔννομ' with προσφιλὲς, though the latter error was prob. generated by ἔννομον. **325** μηδ' ἐγὼ] μὴ λέγων

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318 διώλεσ'=let slip out of my memory; cp. σῴζεσθαι to *remember*, *El.* 993, 1257, *Tr.* 682: Plat. *Theaet.* 153 B κτᾶταί τε μαθήματα καὶ σῴζεται: *Rep.* 455 B ἃ ἔμαθε, σῴζεται. So Terent. *Phormio* 2. 3. 39 *perii hercle: nomen perdidi*, 'have forgotten.'—Some explain, '*suppressed* the thought.'

319 τί δ' ἔστιν; *El.* 920 φεῦ τῆς ἀνοίας...ΧΡΥΣ. τί δ' ἔστιν; and so often in Soph. (as 1144, *Tr.* 339, *El.* 921): δέ marking that the attention is turned to a new point, as in τί δ'; *quid vero?* (941), or to a new person: Isaeus or. 8 § 24 σὺ δὲ τίς εἶ;

321 f. διοίσω, bear to the end: Eur. *Hipp.* 1143 δάκρυσι διοίσω | πότμον ἄποτμον, *live out* joyless days: Thuc. 1. 11 εἰ ξυνεχῶς τὸν πόλεμον διέφερον. διαφέρειν could not mean 'to bear *apart*' (from each other), though that is implied.—**πίθῃ**, *i.e.* obey me by letting me go home.

322 οὔτ' ἔννομ' κ.τ.λ.: not in conformity with usage, which entitled the State to benefit by the wisdom of its μάντις. The king's first remonstrances are gentle.

323 ἀποστερῶν, 'withholding': Arist. *Rhet.* 2. 6. 3 ἀποστερῆσαι παρακαταθήκην, *depositum non reddere*.—**φάτιν**, of a divine message, 151.

324 ὁρῶ γὰρ κ.τ.λ.: (*I* do *not* speak), for I see that *neither* dost *thou* speak opportunely: (I am silent) therefore, lest I too should speak unseasonably.

325 πρὸς καιρόν=*καιρίως*, as *Ai.* 38, *Ph.* 1279, *Tr.* 59.—**ὡς οὖν** κ.τ.λ.: '(I do not speak), then, in order that *neither* (μηδέ) may I share your mishap (of speaking amiss).' If he speaks not, *neither* will he speak wrongly. Cp. Thuc. 2. 63 εἰκὸς...μὴ φεύγειν τοὺς πόνους, ἢ μηδὲ τὰς τιμὰς διώκειν. I now prefer this view to taking **μηδ' ἐγώ** as irregular for μὴ καὶ ἐγώ ('lest I too...'),—resolving μηδέ into μή *not*, δέ *on the other hand*; though the place of ἐγώ suggests this. Kvičala's **μὴ λέγων** is ingenious and attractive; it may, indeed, be right; but seems hardly necessary.

326 μὴ πρὸς θεῶν κ.τ.λ. The attribution of these two verses to the Chorus in some MSS. is probably due to the plur. in 327 having misled those who did not

but let it slip out of mind; else would I never have come here.

Oe. What now? How sad thou hast come in!

Te. Let me go home; most easily wilt thou bear thine own burden to the end, and I mine, if thou wilt consent.

Oe. Thy words are strange, nor kindly to this State which nurtured thee, when thou withholdest this response.

Te. Nay, I see that thou, on thy part, openest not thy lips in season: therefore I speak not, that neither may I have thy mishap.

Oe. For the love of the gods, turn not away, if thou hast knowledge: all we suppliants implore thee on our knees.

Te. Aye, for ye are all without knowledge; but never will I reveal my griefs—that I say not thine.

Oe. How sayest thou? Thou knowest the secret, and wilt not tell it, but art minded to betray us and to destroy the State?

Te. I will pain neither myself nor thee. Why vainly ask these things? Thou wilt not learn them from me.

Kvíčala. **326 f.** L rightly assigns these two verses to Oedipus. Several later MSS. give them to the Chorus, probably because v. 327 was thought less suitable to the person of the king. But there is no fitting place for the interposition of the Chorus before v. 404. **332** ἐγώ τ' L (with οὔτε written over ἐμαυτόν): ἐγὼ οὔτε r.

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see that the king speaks for all Thebes. **—φρονῶν γ'**, if thou hast understanding (of this matter): cp. 569 ἐφ' οἷς γὰρ μὴ φρονῶ σιγᾶν φιλῶ: not, 'if thou art sane.' But in 328 οὐ φρονεῖτε='are without understanding,' 'are senseless.'

328 f. ἐγὼ δ' οὐ μή ποτε ἐκφήνω τἀ ἐμὰ (ὡς ἂν μὴ εἴπω τἀ σά) κακά: I will never reveal my (not to call them *thy*) griefs. **τἀ ἐμὰ κακά**, = those secrets touching Oedipus which lie heavy on the prophet's soul: **τἀ σὰ κακά**, those same secrets in their import for Oedipus. We might render ὡς ἂν εἴπω μὴ τὰ σ' either (i) as above, or (ii) 'in order that I may not utter thy griefs.' But (i) is preferable for these reasons:—(1) The subjunct. εἴπω with μή was familiar in such phrases. Plat. *Rep.* 487 D τοὺς μὲν πλείστους καὶ πάνυ ἀλλοκότους γιγνομένους, ἵνα μὴ παμπονήρως εἴπωμεν, 'becoming very strange persons,—not to use a more unqualified epithet': *Rep.* 507 D οὐδ' ἄλλαις πολλαῖς, ἵνα μὴ εἴπω ὅτι οὐδεμιᾷ, τοιούτου προσδεῖ οὐδενός, *i.e.* few,—not to say none: *Hippias minor* 372 D τοιοῦτός εἰμι οἷός πέρ εἰμι, ἵνα μηδὲν ἐμαυτὸν μεῖζον εἴπω,—to say nothing more of myself. The substitution of ὡς ἄν for the commoner ἵνα in no way alters the meaning. For ὡς ἄν μή, cp. Ar. *Av.* 1508 τουτὶ... τὸ σκιάδειον ὑπέρεχε | ἄνωθεν, ὡς ἂν μή μ' ἴδωσιν οἱ θεοί. For ὡς ἂν εἴπω μὴ instead of ὡς ἂν μὴ εἴπω, cp. 255, *Phil.* 66 εἰ δ' ἐργάσει | μὴ ταῦτα. *O. C.* 1365 εἰ δ' ἐξέφυσα τάσδε μὴ 'μαυτῷ τροφούς. Her. 7. 214 εἰδείη γὰρ ἂν καὶ ἐὼν μὴ Μηλιεὺς... τὴν ἀτραπόν. (2) The emphatic position of τἄμ' suits this version. (3) **ἐκφήνω** is more forcible than **εἴπω**. If the meaning were, 'I will not *reveal* my griefs, in order that I may not *mention* (εἴπω) thy griefs,' the clauses would be ill-balanced. See Appendix, n. on vv. 328 f.

330 ξυνειδώς, because ἐκφήνω implied that he knew. Cp. 704 αὐτὸς ξυνειδώς, ἢ μαθὼν ἄλλου πάρα; *i.e.* of his own knowledge, or on hearsay? Not, 'being an accomplice' (as *Ant.* 266 ξυνειδέναι | τὸ πρᾶγμα βουλεύσαντι): Oed. can still control his rising anger.

332 ἐγὼ οὔτ', synizesis. The rugged verse is perh. designed to express agitation. Cp. 1002 ἐγὼ οὐχί: *O. C.* 939 ἐγὼ οὔτ' ἄνανδρον, 998 ἐγὼ οὐδέ, 1436 τελεῖτ', ἐπεὶ οὔ μοι: *Ant.* 458 ἐγὼ οὐκ ἔμελλον: *Ph.* 1390 ἐγὼ οὐκ Ἀτρείδας.—ταῦτ', 29 n.

OI. οὐκ, ὦ κακῶν κάκιστε, καὶ γὰρ ἂν πέτρου
φύσιν σύ γ' ὀργάνειας, ἐξερεῖς ποτέ,
ἀλλ' ὧδ' ἄτεγκτος κἀτελεύτητος φανεῖ;
TE. ὀργὴν ἐμέμψω τὴν ἐμήν, τὴν σὴν δ' ὁμοῦ
ναίουσαν οὐ κατεῖδες, ἀλλ' ἐμὲ ψέγεις.
OI. τίς γὰρ τοιαῦτ' ἂν οὐκ ἂν ὀργίζοιτ' ἔπη
κλύων, ἃ νῦν σὺ τὴνδ' ἀτιμάζεις πόλιν;
TE. ἥξει γὰρ αὐτά, κἂν ἐγὼ σιγῇ στέγω.
OI. οὐκοῦν ἃ γ' ἥξει καὶ σὲ χρὴ λέγειν ἐμοί.
TE. οὐκ ἂν πέρα φράσαιμι. πρὸς τάδ', εἰ θέλεις,
θυμοῦ δι' ὀργῆς ἥτις ἀγριωτάτη.
OI. καὶ μὴν παρήσω γ' οὐδέν, ὡς ὀργῆς ἔχω,
ἅπερ ξυνίημ'. ἴσθι γὰρ δοκῶν ἐμοὶ
καὶ ξυμφυτεῦσαι τοὔργον, εἰργάσθαι θ', ὅσον

336 κἀπαραίτητος Sehrwald. **337** ὀρμὴν L 1st hand. γ has been written over μ by an early hand (prob. S), which has also sought to make μ into γ in the text.

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334 πέτρου | φύσιν: Eur. *Med.* 1279 *ὦ τάλαιν', ὡς ἄρ' ἦσθα πέτρος ἢ σίδα|ρος.* For the periphrasis cp. Plat. *Phaedr.* 251 B *ἡ τοῦ πτεροῦ φύσις, = τὸ πτερόν, πεφυκὸς ὥσπερ πέφυκε,* being constituted as it is: *Timae.* 45 B *τὴν τῶν βλεφάρων φύσιν*: 74 D *τὴν τῶν νεύρων φύσιν*: 84 C *ἡ τοῦ μυελοῦ φύσις*: *Legg.* 145 D *τὴν ὕδατος φύσιν.* And so often in Arist., *e.g. ἡ τοῦ πνεύματος φύσις Meteor.* 2. 8: *ἡ τῶν νεύρων φύσις Hist. Anim.* 3. 5.

335 ποτέ, *tandem aliquando: Phil.* 816 *μέθες ποτέ*: *ib.* 1041 *τίσασθ' ἀλλὰ τῷ χρόνῳ ποτέ.*

336 ἀτελεύτητος, not brought to an end: *Il.* 4. 175 *ἀτελευτήτῳ ἐπὶ ἔργῳ.* Plut. *Mor.* 114 F *τὸ γὰρ δὴ ἀτελεύτητον νομίζειν τὸ πένθος ἀνοίας ἐστὶν ἐσχάτης.* Here, a man 'with whom one cannot make an end,'—who cannot be brought to the desired issue. In freely rendering, 'Wilt thou never make an end?' we remember, of course, that the adj. could not literally mean 'not finishing.' Possibly it is borrowed from the colloquial vocabulary of the day: the tone is like that of the Latin *odiosus.*

337 ἐμέμψω, aor. referring to the moment just past: so oft. *ἐπήνεσα, ξυνῆκα, ησθην*: *ἔπτηξα* (*O. C.* 1466): *ἔφριξα* (*Ai.* 693): *ἐδεξάμην* (*El.* 668): *ἀπέπτυσα* (Eur. *Hec.* 1276). **ὁμοῦ | ναίουσαν**, while (or though) it dwells close to thee,—possesses and sways thee. So *O. C.* 1134 *κηλὶς κακῶν ξύνοικος*: *El.* 784 *βλάβη | ξύνοικος*: *Ai.* 639 *συντρόφοις | ὀργαῖς.* But (as Eustathius saw, 755. 14) the words have a second meaning: 'thou seest not that thine own [*τὴν σήν*, thy kinswoman, thy mother] is dwelling with thee [as thy wife].' The ambiguity of **τὴν σὴν**, the choice of the phrase **ὁμοῦ ναίουσαν**, and the choice of **κατεῖδες**, leave no doubt of this. Cp. 261.

338 ἀλλ' ἐμὲ ψέγεις: the thought of *ὀργὴν ἐμέμψω τὴν ἐμήν* returns upon itself, as if from a sense that the contrast between *ἐμέμψω* and *κατεῖδες* would be imperfectly felt without such an iteration. This is peculiarly Sophoclean; cp. above 166 (*ἔλθετε καὶ νῦν*): Schneidewin cp. also *Ai.* 1111 *οὐ...τῆς σῆς οὕνεκ'... | ἀλλ' οὕνεχ' ὅρκων... | σοῦ δ' οὐδέν*: and similarly *Ant.* 465 ff., *Trach.* 431 ff., *El.* 361 ff.

339 The emphasis on **τοιαῦτα** as well as on **οὐκ** warrants the repeated **ἄν**: cp. 139: *Ant.* 69 f.: Eur. *Andr.* 934 *οὐκ ἂν ἔν γ' ἐμοῖς δόμοις | βλέπουσ' ἂν αὐγὰς τἄμ' ἐκαρποῦτ' ἂν λέχη.*

340 ἃ...ἀτιμάζεις πόλιν: *ἅ* cogn. accus.: *Ai.* 1107 *τὰ σέμν' ἔπη | κόλαζ' ἐκείνους*: *Ant.* 550 *τί ταῦτ' ἀνιᾶς μ';* **ἀτιμάζεις**, by rejecting the request that he would speak: *Ant.* 544.

341 ἥξει γὰρ αὐτά. The subject to ἥξει is designedly left indeterminate:

ΟΕ. What, basest of the base,—for thou wouldest anger a very stone,—wilt thou never speak out? Can nothing touch thee? Wilt thou never make an end?

ΤΕ. Thou blamest my temper, but seest not that to which thou thyself art wedded: no, thou findest fault with me.

ΟΕ. And who would not be angry to hear the words with which thou now dost slight this city?

ΤΕ. The future will come of itself, though I shroud it in silence.

ΟΕ. Then, seeing that it must come, thou on thy part shouldst tell me thereof.

ΤΕ. I will speak no further; rage, then, if thou wilt, with the fiercest wrath thy heart doth know.

ΟΕ. Aye, verily, I will not spare—so wroth I am—to speak all my thought. Know that thou seemest to me e'en to have helped in plotting the deed, and to have done it, short of

ὀργὴν 1.—*τὴν σὴν δ'* L, and so almost all the later MSS. But one at least (V^4) has *τὴν σοὶ δ'*, which Dindorf adopts. **347** *εἰργάσθαι δ'* L 1st hand, but the *δ'* has been

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'(the things of which I wot) will come of themselves.' The seer is communing with his own thought, which dwells darkly on the *κακά* of v. 329. **αὐτά** = *αὐτόματα*: *Il.* 17. 252 *ἀργαλέον δέ μοί ἐστι διασκοπιάσθαι ἕκαστον... | ἀλλά τις αὐτὸς ἴτω.* Cp. the phrase *αὐτὸ δείξει, res ipsa arguet*, the result will show: Soph. fr. 355 *ταχὺ δ' αὐτὸ δείξει τοὔργον.*

342 οὐκοῦν ἃ γ' ἥξει. Elmsley, Nauck and Hartung read *οὐκ οὖν...ἐμοί*; but the positive **χρὴ** is stronger without the query. 'Then, seeing that they will *come*, thou on thy part (**καὶ σὲ**) shouldest *tell* them to me.' The stress of **καὶ** falls primarily on **σὲ**, but serves at the same time to contrast **λέγειν** with **ἥξει**. In **ἃ γ' ἥξει** the causal force of the relative is brought out by **γε**: *quippe quae ventura sint.*

343 f. οὐκ ἂν πέρα φράσαιμι. The courteous formula (95, 282), just because it is such, here expresses fixed resolve.—**ἥτις ἀγριωτάτη**: *Il.* 17. 61 *ὅτε τίς τε λέων...βοῦν ἁρπάσῃ ἥτις ἀρίστη*: Plat. *Apol.* 23 A *πολλαὶ ἀπέχθειαι...καὶ οἷαι χαλεπώταται*: Dem. or. 2 § 18 *εἰ μὲν γάρ τις ἀνὴρ ἐστιν ἐν αὐτοῖς οἷος ἔμπειρος πολέμου καὶ ἀγώνων* [*sc. ἐστί*], *τούτους, κ.τ.λ.*

345 καὶ μὴν with **γε**, 'aye verily': cp. *El.* 554, where *ἦν ἐφῇς μοι* is answered (556) by *καὶ μὴν ἐφίημ'*. (For a slightly different *καὶ μήν...γε*, see *O. C.* 396.)—**ὡς ὀργῆς ἔχω** = *ἔχων ὀργῆς ὡς ἔχω*, being so wroth as I am. Thuc. 1. 22 *ὡς ἑκατέρων τις εὐνοίας ἢ μνήμης ἔχοι*: Eur. *Helen.* 313 *πῶς δ' εὐμενείας τοισίδ' ἐν δόμοις ἔχεις;* **παρήσω...οὐδὲν** (*τούτων*) **ἅπερ ξυνίημ'**, I will leave unsaid nothing (of those things) which I comprehend, *i.e.* I will reveal my whole insight into the plot. **ξυνίημι** suits the intellectual pride of Oedipus: he does not say 'think' or 'suspect': cp. 628. For **γὰρ** after **ἴσθι** cp. 277.

347 καὶ ξυμφυτεῦσαι...εἰργάσθαι θ'. **καί...τε** could no more stand for '*and*' ...'*both*' than *et...que* could. **καί** here (*adeo*) implies, 'no mere *sympathiser*, but *actually* the *plotter*.' Cp. *O. C.* 1394 *καὶ (e'en) πᾶσι Καδμείοισι τοῖς σαυτοῦ θ' ἅμα.* **ξυμφυτεῦσαι**: Pind. *Isth.* 5 (6). 12 *σύν τέ οἱ δαίμων φυτεύει δόξαν*: *Ai.* 953 *Παλλὰς φυτεύει πῆμα*: *El.* 198 *δεινὰν δεινῶς προφυτεύσαντες | μορφάν* (of crime). Hermann preferred *δ'* to *τ'* after *εἰργάσθαι*, as meaning, '*but* hast done it (only) by another's hands' (*i.e.* '*though* thou hast not executed it thyself'): this, however, besides being forced, destroys the climax.—**ὅσον** (*εἶχες εἰργάσθαι*) **μὴ καίνων**, so far as you could be the author of the deed without slaying: Thuc. 4. 16 *φυλάσσειν δὲ καὶ τὴν νῆσον Ἀθηναίους μηδὲν ἧσσον, ὅσα μὴ ἀποβαίνοντας*: 1. 111 *τῆς γῆς ἐκράτουν ὅσα μὴ προϊόντες πολὺ ἐκ τῶν ὅπλων*: *Tr.* 1214 | *ὅσον γ' ἂν* (*sc. ὀρφνην τοῦτο*) *αὐτὸς μὴ ποτιψαύων χεροῖν.*

μὴ χερσὶ καίνων· εἰ δ' ἐτύγχανες βλέπων,
καὶ τοὔργον ἂν σοῦ τοῦτ' ἔφην εἶναι μόνου.
TE. ἄληθες; ἐννέπω σὲ τῷ κηρύγματι
ᾧπερ προεῖπας ἐμμένειν, καφ' ἡμέρας
τῆς νῦν προσαυδᾶν μήτε τούσδε μήτ' ἐμέ,
ὡς ὄντι γῆς τῆσδ' ἀνοσίῳ μιάστορι.
OI. οὕτως ἀναιδῶς ἐξεκίνησας τόδε
τὸ ῥῆμα; καὶ ποῦ τοῦτο φεύξεσθαι δοκεῖς;
TE. πέφευγα· τἀληθὲς γὰρ ἰσχύον τρέφω.
OI. πρὸς τοῦ διδαχθείς; οὐ γὰρ ἔκ γε τῆς τέχνης.
TE. πρὸς σοῦ· σὺ γάρ μ' ἄκοντα προὐτρέψω λέγειν.
OI. ποῖον λόγον; λέγ' αὖθις, ὡς μᾶλλον μάθω.
TE. οὐχὶ ξυνῆκας πρόσθεν; ἢ 'κπειρᾷ *λέγων;
OI. οὐχ ὥστε γ' εἰπεῖν γνωστόν· ἀλλ' αὖθις φράσον.

re-touched, to make θ'. εἰργάσθαι θ' r. **349** εἶναι was omitted by the 1st hand in L, but has been written in very pale and faint ink above the line, between ἔφην and μόνου, by a hand of perh. the 12th cent. The later MSS. have εἶναι. Kirchhoff conj. τοῦτ' ἔφην ἅπαν μόνου. **360** L has ἢ 'κπειρᾶι λέγειν, with ο written under the accent on λεγ, and a mark of abbreviation, ⌒, over ειν. Dübner thinks that the 1st hand wrote λέγ, denoting ειν by the mark aforesaid, and indicating by ο a reading λόγων, to which a marginal gloss by a later hand refers, εἰ πεῖραν λόγων κινεῖς: then

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349 καὶ τοὔργον...τοῦτο, the *doing* of this thing also, *αὐτὴν τὴν πρᾶξιν*, as dist. from the plotting and the direction of the act.

350 ἄληθες; κ.τ.λ. The same word marks the climax of Creon's anger in *Ant.* 758: cp. Ar. *Av.* 393 ἐτεόν; etc. **ἐννέπω σὲ...ἐμμένειν**, I command that thou abide: so *Phil.* 101 λέγω σε...λαβεῖν.

351 ᾧπερ προεῖπας (*sc.* ἐμμένειν), by which thou didst proclaim that (all) should abide: this is better than taking **ᾧπερ** as by attraction for ὅπερ, since προεῖπον could take an acc. of *the thing proclaimed* (*e.g.* ξενίαν, πόλεμον, θάνατον), but not of the edict itself (as κήρυγμα).

353 ὡς ὄντι...μιάστορι, an anacoluthon for ὡς ὄντα...μιάστορα, as if ἐννέπω σοί had preceded. **ἐμέ** just before made this necessary. In Eur. *Med.* 57 most MSS. give ὥσθ' ἵμερός μ' ὑπῆλθε γῆ τε κοὐρανῷ | λέξαι μολούσῃ δεῦρο δεσποίνης τύχας, where Porson, reading μολοῦσαν, admits that the dat. stands in Philemon's parody (Athenaeus 288 D), ὡς ἵμερός μ' ὑπῆλθε γῆ τε κοὐρανῷ | λέξαι μολόντι τοὖψον ὡς ἐσκεύασα. Elms. cp. Eur. *I. A.* 491 ἄλλως τέ μ' ἔλεος τῆς ταλαιπώρου κόρης | εἰσῆλθε συγγένειαν ἐννοουμένῳ. Conversely Thuc. 6. 85 § 2 (τοῖς ἐκεῖ ξυμμάχοις followed by Χίους, etc., in appos.).

354 ἐξεκίνησας. ἐκκινεῖν is used of starting game, *El.* 567 ἐξεκίνησεν ποδοῖν | ...ἔλαφον: of rousing one from rest, *Tr.* 1242, and fig. of exciting pain which had been lulled, *ib.* 979. Here the notion is that of a startling utterance. Cp. the use of κινεῖν in the sense of mooting subjects which should not have been touched: Eur. *El.* 302 ἐπεὶ δὲ κινεῖς μῦθον, *i.e.* since thou *hast* broached this theme: cp. *O. C.* 1526 ἃ δ' ἐξάγιστα μηδὲ κινεῖται λόγῳ. In Eur. *Med.* 1317 τί τάσδε κινεῖς κἀναμοχλεύεις πύλας; Porson, with the author of the *Christus Patiens*, reads λόγους, thinking that Ar. *Nub.* 1399 ὦ καινῶν ἐπῶν | κινητὰ καὶ μοχλευτά alluded to that place. So ἀκίνητα (ἔπη) =ἀπόρρητα *O. C.* 624, *Ant.* 1060 ὄρσεις με τἀκίνητα διὰ φρενῶν φράσαι. | κίνει, κ.τ.λ.

355 καὶ ποῦ κ.τ.λ. And on what ground dost thou think to escape (punishment for) this thing? For **ποῦ** cp. 390: *Ai.* 1100 ποῦ σὺ στρατηγεῖς τοῦδε; Dis-

slaying with thy hands. Hadst thou eye-sight, I would have said that the doing, also, of this thing was thine alone.

ΤΕ. In sooth?—I charge thee that thou abide by the decree of thine own mouth, and from this day speak neither to these nor to me: *thou* art the accursed defiler of this land.

ΟΕ. So brazen with thy blustering taunt? And wherein dost thou trust to escape thy due?

ΤΕ. I have escaped: in my truth is my strength.

ΟΕ. Who taught thee this? It was not, at least, thine art.

ΤΕ. Thou: for thou didst spur me into speech against my will.

ΟΕ. What speech? Speak again that I may learn it better.

ΤΕ. Didst thou not take my sense before? Or art thou tempting me in talk?

ΟΕ. No, I took it not so that I can call it known:—speak again.

another hand wrote *ειν* in full. Campbell holds that the 1st hand wrote λέγοι. All the later MSS. have λέγειν; and I believe, with Dübner, that this was what the 1st hand in L meant to give. The superscript *o*, however, is not (I think) from the first hand, but from a later one, prob. the same that wrote the marg. gloss. The *ειν* may be from the first corrector (S).—Hartung reads ἢ πειρᾷ λέγων; Campbell, ἢ 'κπειρᾷ λόγῳ; Wecklein and Bellermann, ἢ ἐκπειρᾷ λόγων; Blaydes proposes οὐχὶ ξυνῆκας; πρὸς τί μου 'κπειρᾷ λέγειν; Mekler, ἢ πέτρᾳ 'λεγον; F. W. Schmidt, ἢ ἑτέρᾳ λέγω;

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tinguish **καί** (1) *prefixed* to interrogative particles, when it expresses an objection: Aesch. *Ag.* 280 *καὶ τίς τόδ' ἐξίκοιτ' ἂν ἀγγέλων τάχος*; Dem. or. 19 § 257 (with Shilleto's note), and *καὶ πῶς*; *passim*: (2) *suffixed*, where, granting a fact, it asks for further information: *Agam.* 278 *ποίου χρόνου δὲ καὶ πεπόρθηται πόλις*; (assuming it to be taken, *when was* it taken?) Eur. *Alc.* 834 *ποῦ καὶ σφε θάπτει*; **τοῦτο φεύγειν** here=*τούτου τὴν δίκην ἐκφεύγειν*: Eur. *Med.* 795 *παίδων φόνον | φεύγουσα*, fleeing from (the penalties of) the murder: Cic. *Pro Cluent.* 59 § 163 *calumniam* (=*crimen calumniae*) *non effugiet*. But in Lys. *In Erat.* § 34 *τοῦτο...οὐ φεύγω*='I do not avoid this point.'

356 f. ἰσχὺν expresses the living strength of the divine instinct within him: cp. *ζῶντα* 482.—**τρέφω**: see on *ἐμπέφυκεν* 299.—**τέχνης**, slightly contemptuous; cp. 388, 562, 709.

358 προὐτρέψω: the midd., as 1446: but the act., *Ant.* 270, *El.* 1193.

360 ἢ 'κπειρᾷ λέγων; or (while you *do* understand my meaning already) are you merely trying by your talk (**λέγων**) to provoke a still fuller statement of it? Her. 3. 135 *δείσας μή εὐ ἐκπειρῷτο Δαρεῖος*, was making trial of him: Ar. *Eq.* 1234 *καί σου τοσοῦτο πρῶτον ἐκπειράσομαι*, 'thus far make trial of thee' (test thee by one question). The notion of *ἐκ* in the compound is that of drawing forth something from the person tested. **λέγων** here implies *idle* talk, cp. 1151 *λέγει γὰρ εἰδὼς οὐδέν*: *Phil.* 55 *τὴν Φιλοκτήτου σε δεῖ | ψυχὴν ὅπως λόγοισιν ἐκκλέψεις λέγων*: where, as here, the partic. denotes the process. If we read *λέγειν*, we must supply *ὥστε*: 'tempting me so that I should speak': a weak sense. *λόγῳ* could only mean, 'by thy talk': whereas it would naturally mean 'in word' (only, and not *ἔργῳ*). Musgrave conj. *λοχῶν* (laying a snare for me); Arndt *μ' ἐλεῖν*; (to catch me): Madvig *ἐκ πείρας λέγεις*; But, with **λέγων**, all is, I think, sound.

361 οὐχ ὥστε γ' *κ.τ.λ.* *οὐ (ξυνῆκα) οὕτω γ' ἀκριβῶς ὥστε εἰπεῖν*: cp. 1131. **γνωστόν**: 'known.' So the MSS.: but *γνωτὰ* 58, *γνωτὸν* 396. In fr. 262 *ἐκ κάρτα βαιῶν γνωτὸς ἂν γένοιτ' ἀνήρ, γνωτός*='well-known,' *γνώριμος*: but Soph.

ΤΕ. φονέα σε φημὶ τἀνδρὸς οὗ ζητεῖς κυρεῖν.
ΟΙ. ἀλλ' οὔ τι χαίρων δίς γε πημονὰς ἐρεῖς.
ΤΕ. εἶπω τι δῆτα κἄλλ', ἵν' ὀργίζῃ πλέον;
ΟΙ. ὅσον γε χρῄζεις· ὡς μάτην εἰρήσεται.
ΤΕ. λελῃθέναι σε φημὶ σὺν τοῖς φιλτάτοις
αἴσχισθ' ὁμιλοῦντ', οὐδ' ὁρᾶν ἵν' εἶ κακοῦ.
ΟΙ. ἦ καὶ γεγηθὼς ταῦτ' ἀεὶ λέξειν δοκεῖς;
ΤΕ. εἴπερ τί γ' ἐστὶ τῆς ἀληθείας σθένος.
ΟΙ. ἀλλ' ἔστι, πλὴν σοί· σοὶ δὲ τοῦτ' οὐκ ἔστ', ἐπεὶ
τυφλὸς τά τ' ὦτα τόν τε νοῦν τά τ' ὄμματ' εἶ.
ΤΕ. σὺ δ' ἄθλιός γε ταῦτ' ὀνειδίζων, ἃ σοὶ
οὐδεὶς ὃς οὐχὶ τῶνδ' ὀνειδιεῖ τάχα.
ΟΙ. μιᾶς τρέφει πρὸς νυκτός, ὥστε μήτ' ἐμὲ
μήτ' ἄλλον, ὅστις φῶς ὁρᾷ, βλάψαι ποτ' ἄν.
ΤΕ. οὐ γάρ σε μοῖρα πρός γ' ἐμοῦ πεσεῖν, ἐπεὶ
ἱκανὸς Ἀπόλλων, ᾧ τάδ' ἐκπρᾶξαι μέλει.
ΟΙ. Κρέοντος ἢ σοῦ ταῦτα τἀξευρήματα;
ΤΕ. Κρέων δέ σοι πῆμ' οὐδέν, ἀλλ' αὐτὸς σὺ σοί.
ΟΙ. ὦ πλοῦτε καὶ τυραννὶ καὶ τέχνη τέχνης
ὑπερφέρουσα τῷ πολυζήλῳ βίῳ,

374 μᾶς] *malas* G. Wolff. **376** *με μοῖρα πρός γε σοῦ* L (and so the later MSS.,

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used *γνωστός* in the same sense in the *Hermione* (Antiatticista 87. 25). It has been held that, where a sigmatic form of the verbal (as *γνωστός*) existed along with the non-sigmatic (as *γνωτός*), Attic usage distinguished *γνωστός* as='what *can* be known' from *γνωτός* as='what *is* known.' But there is no ground for assuming that such a distinction was observed. See Appendix, n. on v. 361.

362 οὗ ζητεῖς κ.τ.λ. *φημί σε φονέα κυρεῖν* (*ὄντα*) *τοῦ ἀνδρὸς οὗ* (*τὸν φονέα*) *ζητεῖς*.

363 ἀλλ' οὔ τι χαίρων: cp. *Ph.* 1299 (n.). **πημονάς**: *i.e.* such charges are downright calamities, infamies. There is something of a colloquial tone in the phrase: cp. *Ai.* 68 *μηδὲ συμφορὰν δέχου | τὸν ἄνδρα*: *El.* 301 *ὁ πάντ' ἀναλκις οὗτος, ἡ πᾶσα βλάβη*. Cp. 336 *ἀτελεύτητος*.

364 εἶπω, delib. subjunct.: Eur. *Ion* 758 *εἴπωμεν, ἢ σιγῶμεν, ἢ τί δράσομεν*;

366 σὺν τοῖς φιλτάτοις κ.τ.λ.=*σὺν τῇ φιλτάτῃ* (Iocasta): since *ὁμιλοῦντ'* implies wedlock, and not merely the companionship denoted by *ξυνών* in 457: for the allusive plural, cp. *Tr.* 335 *οὕστινας* (meaning Iolè): *El.* 652 *φίλοισι* (Aegisthus).

367 ἵν' εἶ κακοῦ: cp. 413, 1442. *Tr.* 375 *ποῦ ποτ' εἰμὶ πράγματος*;

368 ἦ καὶ: 'dost thou *indeed*?' Aesch. *Eum.* 402 *ἦ καὶ τοιαύτας τῷδ' ἐπιρροιζεῖς φυγάς*;

370 πλὴν σοί· σοὶ δὲ κ.τ.λ. Note in these two vv. (1) the rhetorical iteration (*ἐπαναφορά*) of the pers. pron., as in *O. C.* 250 *πρός σ' ὅ τι σοι φίλον ἐκ σέθεν*: *ib.* 787 *οὐκ ἔστι σοι ταῦτ', ἀλλά σοι ταῦτ' ἔστ'*: *Phil.* 1054 *πλὴν εἰς σέ· σοὶ δέ*: Isocr. or. 15 § 41 *κινδυνεύων τὰ μὲν ὑφ' ὑμῶν τὰ δὲ μεθ' ὑμῶν τὰ δὲ δι' ὑμᾶς τὰ δ' ὑπὲρ ὑμῶν*. (2) the ninefold **τ** (*παρήχησις*) in 371; cp. 425: *O. C.* 1547: *Ai.* 528 *ἐὰν τὸ ταχθὲν εὖ τολμᾷ τελεῖν*. Similarly **π**, *El.* 210, *Ai.* 1112: **σ**, Eur. *Med.* 476 *ἔσωσά σ'· ὡς ἴσασιν Ἕλλήνων ὅσοι*, κ.τ.λ.: Ennius *Ann.* I. 151 *O Tite tute Tati tibi tanta tyranne tulisti*: Cic. *Pro Cluent.* 35 § 96 *non fuit igitur illud iudicium iudicii simile, iudices.*

ΤΕ. I say that thou art the slayer of the man whose slayer thou seekest.

ΟΕ. Now thou shalt rue that thou hast twice said words so dire.

ΤΕ. Wouldst thou have me say more, that thou mayest be more wroth?

ΟΕ. What thou wilt; it will be said in vain.

ΤΕ. I say that thou hast been living in unguessed shame with thy nearest kin, and seest not to what woe thou hast come.

ΟΕ. Dost thou indeed think that thou shalt always speak thus without smarting?

ΤΕ. Yes, if there is any strength in truth.

ΟΕ. Nay, there is,—for all save thee; for thee that strength is not, since thou art maimed in ear, and in wit, and in eye.

ΤΕ. Aye, and thou art a poor wretch to utter taunts which every man here will soon hurl at thee.

ΟΕ. Night, endless night hath thee in her keeping, so that thou canst never hurt me, or any man who sees the sun.

ΤΕ. No, thy doom is not to fall by *me:* Apollo is enough, whose care it is to work that out.

ΟΕ. Are these Creon's devices, or thine?

ΤΕ. Nay, Creon is no plague to thee; thou art thine own.

ΟΕ. O wealth, and empire, and skill surpassing skill in life's keen rivalries,

except that Δ has *σε...γε σοῦ*): *σε μοῖρα πρός γ' ἐμοῦ* Brunck. **379** *Κρέων δέ*

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372 **ἄθλιος**, of wretched *folly*. Cp. the use of *ἄνολβος*, *Ai.* 1156, *Ant.* 1025 (joined with *ἄβουλος*), *μέλεος* (*Ai.* 621), *κακοδαίμων*, *κ.τ.λ.*

373 **οὐδείς** (*ἔστιν*) **ὃς οὐχί**=*πᾶς τις*: [Plat.] *Alc.* 1. 103 B *οὐδεὶς ὃς οὐχ ὑπερβληθεὶς...πέφευγε. Ai.* 725 *ἥρασσον... οὔτις ἔσθ' ὃς οὔ.* More properly *οὐδεὶς ὅστις οὔ*, declined (by attraction) in both parts, as Plat. *Phaedo* 117 D *οὐδένα ὄντινα οὐ κατέκλασε τῶν παρόντων.*

374 **μιᾶς τρέφει πρὸς νυκτός**, thou art cherished by (thy life is passed in) one unbroken night: the pass. form of *μία νύξ σε τρέφει.* Cp. fr. 524 (N.²), *τερπνῶς γὰρ ἀεὶ πάντας ἀνοία τρέφει*, folly ever *gives* a joyous *life:* fr. 532. 4 *βόσκει δὲ τοὺς μὲν μοῖρα δυσαμερίας, | τοὺς δ' ὄλβος ἡμῶν*: Eur. *Hipp.* 367 *ὦ πόνοι τρέφοντες βροτούς*, cares that *make up the life* of men. **μιᾶς** might be simply *μόνης*, but, in its emphatic place here, rather= 'unbroken,' unvaried by day: cp. Ar. *Rhet.* 3. 9. 1 (*λέξιν*) *εἰρομένην καὶ τῷ συνδεσμῷ μίαν*, forming one continuous chain. The ingenious conj. *μαίας* (nurse) seems to me far less forcible.

376 (*οὐκ ἐγώ σε βλάψω*), **οὐ γὰρ μοῖρα** *σε πεσεῖν κ.τ.λ.*

377 **ἐκπράξαι**, 'to accomplish' (not to 'exact'); **τάδε** has a mysterious vagueness (cp. 341), but includes *τὸ πεσεῖν σε*, as in 1158 *τόδ'* refers to *ὀλέσθαι.*

379 **Κρέων δὲ**='*Nay*, Creon,'—introducing an objection, as *Tr.* 729 *τοιαῦτα δ' ἂν λέξειεν κ.τ.λ.*: *O.C.* 395 *γέροντα δ' ὀρθοῦν φλαῦρον*: and *ib.* 1443.

381 **τῷ πολυζήλῳ βίῳ**, locative dative, defining the sphere of **ὑπερφέρουσα**, like *ἔτι μέγας οὐρανῷ | Ζεύς El.* 174. **πολυζήλῳ**=full of emulation (*ζῆλος*). Others understand, 'in the *much-admired* life' (of princes). This is the sense of *πολύζηλον* (*πόσιν*) in *Tr.* 185. But (1) *βίῳ* seems to denote life generally, rather than a particular station: (2) the phrase, following *πλοῦτε καὶ τυραννί*, would be a weak addition. **τέχνη τέχ-**

ὅσος παρ' ὑμῖν ὁ φθόνος φυλάσσεται,
εἰ τῆσδέ γ' ἀρχῆς οὔνεχ', ἣν ἐμοὶ πόλις
δωρητόν, οὐκ αἰτητόν, εἰσεχείρισεν,
ταύτης Κρέων ὁ πιστός, οὐξ ἀρχῆς φίλος,
λάθρᾳ μ' ὑπελθὼν ἐκβαλεῖν ἱμείρεται,
ὑφεὶς μάγον τοιόνδε μηχανορράφον,
δόλιον ἀγύρτην, ὅστις ἐν τοῖς κέρδεσιν
μόνον δέδορκε, τὴν τέχνην δ' ἔφυ τυφλός.
ἐπεὶ φέρ' εἰπέ, ποῦ σὺ μάντις εἶ σαφής;
πῶς οὐχ, ὅθ' ἡ ῥαψῳδὸς ἐνθάδ' ἦν κύων,
ηὔδας τι τοῖσδ' ἀστοῖσιν ἐκλυτήριον;
καίτοι τό γ' αἴνιγμ' οὐχὶ τοὐπιόντος ἦν
ἀνδρὸς διειπεῖν, ἀλλὰ μαντείας ἔδει·
ἣν οὔτ' ἀπ' οἰωνῶν σὺ προὐφάνης ἔχων
οὔτ' ἐκ θεῶν του γνωτόν· ἀλλ' ἐγὼ μολών,
ὁ μηδὲν εἰδὼς Οἰδίπους, ἔπαυσά νιν,
γνώμῃ κυρήσας οὐδ' ἀπ' οἰωνῶν μαθών·

MSS.: Κρέων γε Brunck. **396** τοῦ L, του r.

νης | ὑπερφέρουσα refers to the view that the art of ruling is the highest of arts: cp. *Phil.* 138 *τέχνα γὰρ τέχνας ἑτέρας προὔχει | καὶ γνώμα, παρ' ὅτῳ τὸ θεῖον | Διὸς σκῆπτρον ἀνάσσεται*: for skill and wit (*γνώμη*), surpassing those of other men, belong to him by whom is swayed the godlike sceptre which Zeus gives. Xen. *Mem.* 4. 2. 11 *μεγίστης ἐφίεσαι τέχνης· ἔστι γὰρ τῶν βασιλέων αὕτη, καὶ καλεῖται βασιλική.* But there is also an allusion to the skill shown in solving the riddle, by which Oed. surpassed the *μαντικὴ τέχνη* of Teiresias (cp. 357).

382 παρ' ὑμῖν...φυλάσσεται, is guarded, stored, in your keeping: *i.e.* how much envy do ye tend to excite against those who receive your gifts. **φυλάσσεται**, stronger than *τρέφεται*, represents envy as the *inseparable* attendant on success: cp. *O. C.* 1213 *σκαιοσύναν φυλάσσων*, stubborn in folly: Eur. *Ion* 735 *ἄξι' ἀξίων γεννητόρων | ἤθη φυλάσσεις.*

384 δωρητόν, οὐκ αἰτητόν, feminine. The adjectives might be neuter: 'a thing given, not asked.' But this use of the neuter adj., when the subject is regarded in its most general aspect, is far most common in *simple* predications, as *Il.* 2. 204 *οὐκ ἀγαθὸν πολυκοιρανίη*: Eur. *Hipp.* 109 *τερπνὸν ἐκ κυναγίας | τράπεζα πλήρης*: And *γνωτόν* in 396—which must agree with *ἥν*—favours the view that here also the adjectives are fem. Cp. *Il.* 2. 742 *κλυτὸς Ἱπποδάμεια*: Thuc. 2. 41 *γῆν ἐσβατόν*: 7. 87 *ὁσμαὶ οὐκ ἀνεκτοί*: Plat. *Rep.* 573 B *μανίας...ἐπακτοῦ*: [Plat.] *Eryxias* 398 D *ἀρετὴ διδακτός*: *O. C.* 1460 *πτερωτὸς βροντή*: *Tr.* 446 *εἰ...μεμπτός εἰμι* (Deianeira).

385 ταύτης, redundant, for emphasis: Xen. *Cyr.* 8. 7. 9 *τὸ δὲ προβουλεύειν καὶ τὸ ἡγεῖσθαι, ἐφ' ὅτι ἂν καιρὸς δοκῇ εἶναι, τοῦτο προστάττω.*

387 ὑφεὶς, having secretly sent as his agent, 'having suborned.' [Plat.] *Axiochus* 368 E *προέδρους ἐγκαθέτους ὑφέντες*, 'having privily brought in suborned presidents.' The word **μάγος** expresses contempt for the rights of divination practised by Teiresias: **ἀγύρτης** taunts him as a mercenary impostor. So Plut. *Mor.* 165 F joins *ἀγύρτας καὶ γόητας*, Zosimus 1. 11 *μάγοις τε καὶ ἀγύρταις.* The passage shows how Asiatic superstitions had already spread among the vulgar, and were scorned by the educated, in Greece. The Persian *μάγος* (as conceived by the Greeks) was one who claimed to command the aid of beneficent deities (*δαί-*

how great is the envy that cleaves to you, if for the sake, yea, of this power which the city hath put into my hands, a gift unsought, Creon the trusty, Creon mine old friend, hath crept on me by stealth, yearning to thrust me out of it, and hath suborned such a scheming juggler as this, a tricky quack, who hath eyes only for his gains, but in his art is blind!

Come, now, tell me, where hast thou proved thyself a seer? Why, when the Watcher was here who wove dark song, didst thou say nothing that could free this folk? Yet the riddle, at least, was not for the first comer to read; there was need of a seer's skill; and none such thou wast found to have, either by help of birds, or as known from any god: no, I came, I, Oedipus the ignorant, and made her mute, when I had seized the answer by my wit, untaught of birds.

μονες ἀγαθοεργοί), while the *γόης* was properly one who could call up the dead (Suid. 1. 490: cp. Plut. *De Defect. Orac.* c. 10). So Eur. *Or.* 1496 (Helen has been spirited away), *ἢ φαρμάκοισιν* (by charms), *ἢ μάγων | τέχναισιν, ἢ θεῶν κλοπαῖς.*

388 ἀγύρτην (*ἀγείρω*), a priest, esp. of Cybele (*μητραγύρτης*, or, when she had the lunar attributes, *μηναγύρτης*), who sought money from house to house (*ἐπὶ τὰς τῶν πλουσίων θύρας ἰόντες*, Plat. *Rep.* 364 B), or in public places, for predictions or expiatory rites: Maximus Tyrius 19. 3 *τῶν ἐν τοῖς κύκλοις ἀγειρόντων...*, *οἳ δυοῖν ὀβολοῖν τῷ προστυχόντι ἀποθεσπίζουσιν.*—**ἐν τοῖς κέρδεσιν**, in the case of gains: cp. *Ai.* 1315 *ἐν ἐμοὶ θρασύς*; rather than, 'on opportunities for gain' (=*ὅταν ἢ κερδαίνειν*) as Ellendt takes it. Cicero's *videbat in litteris* (*Tusc.* 5. 38. 112, quoted by Schneid.) seems not strictly similar, meaning rather 'in the region of letters' (like *in tenebris*).

390 ἐπεὶ='for' (if this is *not* true): *El.* 351 *οὐ ταῦτα...δειλίαν ἔχει; | ἐπεὶ δίδαξον, κ.τ.λ.*; so *O. C.* 969.—**ποῦ**; where? *i.e.* in what sense? Eur. *Ion* 528 *ποῦ δέ μοι πατὴρ σύ*;—**εἶ σαφής**=*πέφηνας ὤν*: cp. 355.

391 κύων, esp. because the Sphinx was the watchful agent of Hera's wrath: cp. 36. Ar. *Ran.* 1287 has a line from the *Σφίγξ* of Aesch., *Σφίγγα δυσαμεριᾶν* [vulg. *δυσαμερίαν*] *πρύτανιν κύνα πέμπει*, 'the watcher who presides over evil days' (for Thebes).—**ῥαψῳδός**, chanting her riddle (in hexameter verse), as the public reciters chanted epic poems. The word is used with irony: the baneful lay of the Sphinx was not such as the servant of Apollo chants. Cp. 130.

393 f. τό γ' αἴνιγμ' is nominative: the riddle did not belong to (was not for) the first comer, that he should solve it. *O. C.* 751 *οὐ γάμων | ἔμπειρος, ἀλλὰ τυράννου πιόντος ἀρπάσαι.* Thuc. 6. 22 *πολλὴ γὰρ οὖσα [ἡ στρατιὰ] οὐ πάσης ἔσται πόλεως ὑποδέξασθαι.* **ὁ ἐπιών**, any one who comes up; cp. Plat. *Rep.* 372 D *ὡς νῦν ὁ τυχὼν καὶ οὐδὲν προσήκων ἔρχεται ἐπ' αὐτό.*—**διειπεῖν**, 'to declare,' 'to solve': cp. 854. *διά* implies the drawing of clear distinctions; cp. *O. C.* 295 *διειδέναι*, *diiudicare*, n.

395 f. ἦν οἴτ' ἀπ' οἰωνῶν ἔχων οὔτ' ἐκ θεῶν του γνωτὸν (*ἔχων*) **προὐφάνης**: and thou wast not publicly seen to have this art, either from (**ἀπ'**) birds, or as known through the agency of (**ἐκ**) any god. **προὐφάνης**, when brought to a public test. For **ἀπό** cp. 43: **ἐκ** with **θεῶν του**, of the primary or remoter agent (Xen. *Hellen.* 3. 1. 6 *ἐκ βασιλέως ἐδόθη*), meaning by a *φήμη* (43) or other sign. **γνωτόν**: cp. on 384.—**μολών**: he was a mere stranger who chanced to arrive then.

397 ὁ μηδὲν εἰδὼς=*ὅστις μηδὲν ᾔδη*, 'I, *a man who* knew nothing,' the generic *μή*, here with concessive force,—'though I knew nothing, I silenced her' (qui nihil *scirem*, vici tamen). So in Dem. or. 19 § 31 the generic *μή* has a causal force: *ἡ βουλὴ δέ, ἡ μὴ κωλυθεῖσα ἀκοῦσαι τάληθῆ παρ' ἐμοῦ, οὔτ' ἐπῆνεσε τούτους, κ.τ.λ.* ('the senate, *a body which* had not been prevented,' etc.). See Whitelaw in *Trans. Camb. Phil. Soc.*, 1886, p. 17. Cp. 638, 875, 1019.

ὃν δὴ σὺ πειρᾷς ἐκβαλεῖν, δοκῶν θρόνοις
παραστατήσειν τοῖς Κρεοντείοις πέλας.
κλαίων δοκεῖς μοι καὶ σὺ χὠ συνθεὶς τάδε
ἀγηλατήσειν· εἰ δὲ μὴ 'δόκεις γέρων
εἶναι, παθὼν ἔγνως ἂν οἷά περ φρονεῖς.
ΧΟ. ἡμῖν μὲν εἰκάζουσι καὶ τὰ τοῦδ' ἔπη
ὀργῇ λελέχθαι καὶ τὰ σ', Οἰδίπου, δοκεῖ.
δεῖ δ' οὐ τοιούτων, ἀλλ' ὅπως τὰ τοῦ θεοῦ
μαντεῖ' ἄριστα λύσομεν, τόδε σκοπεῖν.
ΤΕ. εἰ καὶ τυραννεῖς, ἐξισωτέον τὸ γοῦν
ἴσ' ἀντιλέξαι· τοῦδε γὰρ κἀγὼ κρατῶ.
οὐ γάρ τι σοὶ ζῶ δοῦλος, ἀλλὰ Λοξίᾳ·
ὥστ' οὐ Κρέοντος προστάτου γεγράψομαι.
λέγω δ', ἐπειδὴ καὶ τυφλόν μ' ὠνείδισας·
σὺ καὶ δέδορκας κοὐ βλέπεις ἵν' εἶ κακοῦ,
οὐδ' ἔνθα ναίεις, οὐδ' ὅτων οἰκεῖς μέτα.
ἆρ' οἶσθ' ἀφ' ὧν εἶ; καὶ λέληθας ἐχθρὸς ὢν
τοῖς σοῖσιν αὐτοῦ νέρθε κἀπὶ γῆς ἄνω,

405 Οἰδίπου. L and the other MSS. support this form of the voc. here, and in *O. C.* 557, 1346; but Οἰδίπους (voc.) in twelve other places. Elmsley and Reisig, whom

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400 πέλας, adv., so Aesch. *Theb.* 669 παραστατεῖν πέλας.

401 κλαίων: cp. 368, 1152: *Ant.* 754 κλαίων φρενώσεις.—**ὁ συνθείς**, Creon, as whose agent (387) Teir. is regarded: so in Thuc. 8. 68 ὁ τὴν γνώμην εἰπών is contrasted with ὁ τὸ πρᾶγμα ξυνθείς.

402 ἀγηλατεῖν = τὸ ἄγος ἐλαύνειν (see on 98), in this case ἀνδηλατεῖν (100), to expel the μιάστωρ. Her. 5. 72 Κλεομένης ...ἀγηλατέει ἑπτακόσια ἑπίστια (households) Ἀθηναίων. The smooth breathing is supported by Hesychius, by the grammarians in Bekker's *Anecd.* 1. 328. 32, and by most MSS. of Soph.; while the aspirate is given by L here, by Eustathius (1704, 5), and by Suidas, who quotes this verse. Curtius distinguishes (1) ἀγ-, ἄγ-os, guilt, object of awe, whence ἐναγής: Skt. *ág-as*, vexation, offence: *Etym.* § 116: (2) root ἄγ, ἀζ-ο-μαι reverence, ἄγ-ιο-s holy, ἁγ-νό-s pure: Skt. *jag* (*jáǵ-ā-mi*), reverence, consecrate: *Etym.* § 118. In Aesch. *Cho.* 154 and Soph. *Ant.* 775 he would with Herm. write ἄγος as = 'consecrated offering.' In both places, however, ἄγος (= *piaculum*) satisfies the sense (see n. on *Ant.* 775); and for ἄγος there is no other evidence. But this, at least, seems clear: the compound synonym for τὸ ἄγος ἐλαύνειν (Thuc. 1. 126) should be written ἀγηλατεῖν.

'δόκεις is the scornful phrase of an angry man; I know little concerning thee, but from thine aspect I should judge thee to be old: cp. 562 where Oed. asks, τότ' οὖν ὁ μάντις οὗτος ἦν ἐν τῇ τέχνῃ; Not (1) 'seemed,' as opposed to really being; nor (2) 'wast felt by me' to be old: a sense which the word surely could not yield.

403 παθὼν, by bodily pain, and not merely μαθών, by reproof: cp. 641.—**οἷά περ φρονεῖς**: see on 624 οἷόν ἐστι τὸ φθονεῖν.

405 ὀργῇ, modal dat., cp. *O. C.* 659 θυμῷ.—**καὶ τὰ σ'** κ.τ.λ., the elision as in 329: see on 64.

407 τόδε emphatically resumes **ὅπως λύσομεν**, *this* we must consider: cp. 385 ταύτης: so *Tr.* 458 τὸ μὴ πυθέσθαι, τοῦτό μ' ἀλγύνειεν ἄν: *Ph.* 913.

408 εἰ καὶ κ.τ.λ. For **εἰ καὶ** see on 305.—**ἐξισωτέον** κ.τ.λ. = δεῖ ἐξισοῦν τὸ γοῦν

And it is I whom thou art trying to oust, thinking to stand close to Creon's throne. Methinks thou and the plotter of these things will rue your zeal to purge the land. Nay, didst thou not seem to be an old man, thou shouldst have learned to thy cost how bold thou art.

CH. To our thinking, both this man's words and thine, Oedipus, have been said in anger. Not for such words is our need, but to seek how we shall best discharge the mandates of the god.

TE. King though thou art, the right of reply, at least, must be deemed the same for both; of that I too am lord. Not to thee do I live servant, but to Loxias; and so I shall not stand enrolled under Creon for my patron. And I tell thee—since thou hast taunted me even with blindness —that thou hast sight, yet seest not in what misery thou art, nor where thou dwellest, nor with whom. Dost thou know of what stock thou art? And thou hast been an unwitting foe to thine own kin, in the shades, and on the earth above;

Dindorf follows, hold *Οἰδίπους* to be alone correct. Here, at least, euphony recommends *Οἰδίπου*. It is more probable that both forms were admissible. **413** *δέδορκασ*

ἴσα ἀντιλέξαι, one must equalize the right at least of like reply; *i.e.* you must make me so far your equal as to grant me the right of replying at the same length. The phrase is a pleonastic fusion of (1) *ἐξισωτέον τὸ ἀντιλέξαι* with (2) *συγχωρητέον τὸ ἴσα ἀντιλέξαι*.

410 f. Λοξίᾳ: see note to 853.—**ὥστ' οὐ Κρέοντος** *κ.τ.λ.* 'You charge me with being the tool of Creon's treason. I have a right to plead my own cause when I am thus accused. I am not like a resident alien, who can plead before a civic tribunal only by the mouth of that patron under whom he has been registered.' Every *μέτοικος* at Athens was required *ἐπιγράφεσθαι προστάτην*, *i.e.* to have the name of a citizen, as patron, inscribed over his own. In default, he was liable to an *ἀπροστασίου γραφή*. Ar. *Pax* 684 *αὐτῷ πονηρὸν προστάτην ἐπεγράψατο*: *Ach.* 1095 *ἐπεγράφου τὴν Γοργόνα*, you took the Gorgon for your patron: Lysias or. 31 § 9 *ἐν Ὠρωπῷ μετοίκιον κατατιθεὶς* (paying the alien's tax) *ἐπὶ προστάτου ᾤκει*.—**γεγράψομαι**, will *stand* enrolled: cp. Ar. *Eq.* 1370 *οὐδεὶς κατὰ σπουδὰς μετεγγραφήσεται*, | *ἀλλ' ὥσπερ ἦν τὸ πρῶτον ἐγγεγράψεται*: Theocr. 18. 47 *γράμματα δ' ἐν φλοιῷ γεγράψεται*, *remain* written.—For the gen. **Κρέοντος** cp. Ar. *Eq.* 714 *τὸν δῆμον σεαυτοῦ νενόμικας*.

412 λέγω δ', a solemn exordium, bespeaking attention: cp. 449.—**τυφλόν μ' ὠνείδισας**. As *ὠνείδισας* could not stand for *ἀπεκάλεσας*, 'called me reproachfully,' *τυφλόν* must stand for *ὡς τυφλὸν ὄντα*. For the ellipse of *ὄντα*, cp. *El.* 899 *ὡς δ' ἐν γαλήνῃ πάντ' ἐδερκόμην τόπον*: for that of *ὡς*, *O. C.* 142 *μή μ'*, *ἱκετεύω*, *προσίδητ' ἄνομον*.

413 σὺ καὶ δέδορκας. 'Thou *both* hast sight *and* dost not see,' *i.e.* thou hast sight, and at the same time dost not see. The conject. of Reiske and Brunck, *σύ, καὶ δεδορκώς* (*though* having sight), *οὐ βλέπεις*, spoils the direct contrast with *τυφλόν*.

414 ἔνθα ναίεις might mean, 'in what a situation thou art': but, as distinguished from the preceding and following clauses, is best taken literally: 'where thou dwellest,'—viz., in thy murdered father's house.

415 ἆρ' οἶσθα *κ.τ.λ.* Thy parents are unknown to thee. *Yea, and* (**καὶ**) thou knowest not how thou hast sinned against them,—the dead and the living.

καί σ' ἀμφιπλὴξ μητρός τε καὶ τοῦ σοῦ πατρὸς
ἐλᾷ ποτ' ἐκ γῆς τῆσδε δεινόπους ἀρά,
βλέποντα νῦν μὲν ὀρθ', ἔπειτα δὲ σκότον.
βοῆς δὲ τῆς σῆς ποῖος οὐκ ἔσται λιμήν,
ποῖος Κιθαιρὼν οὐχὶ σύμφωνος τάχα,
ὅταν καταίσθῃ τὸν ὑμέναιον, ὃν δόμοις
ἄνορμον εἰσέπλευσας, εὐπλοίας τυχών;
ἄλλων δὲ πλῆθος οὐκ ἐπαισθάνει κακῶν,
ἃ σ' ἐξισώσει σοί τε καὶ τοῖς σοῖς τέκνοις.
πρὸς ταῦτα καὶ Κρέοντα καὶ τοὐμὸν στόμα
προπηλάκιζε· σοῦ γὰρ οὐκ ἔστιν βροτῶν
κάκιον ὅστις ἐκτριβήσεταί ποτε.

OI. ἦ ταῦτα δῆτ' ἀνεκτὰ πρὸς τούτου κλύειν;
οὐκ εἰς ὄλεθρον; οὐχὶ θᾶσσον; οὐ πάλιν
ἄψορρος οἴκων τῶνδ' ἀποστραφεὶς ἄπει;

TE. οὐδ' ἱκόμην ἔγωγ' ἄν, εἰ σὺ μὴ 'κάλεις.

OI. οὐ γάρ τί σ' ἤδη μῶρα φωνήσοντ', ἐπεὶ
σχολῇ σ' ἂν οἴκους τοὺς ἐμοὺς ἐστειλάμην.

καὶ L. δεδορκὼς κοὐ r. **420** λιμὴν] μυχὸς Wecklein. **434** σχολῇ σ' MSS.:

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417 ἀμφιπλὴξ: as in *Tr.* 930 ἀμφιπλῆγι φασγάνῳ=a sword which smites with both edges, so here ἀμφιπλὴξ ἀρά is properly *a curse which smites on both sides*,—on the mother's and on the father's part. The pursuing 'Αρά must be conceived as bearing a whip with double lash (διπλῇ μάστιξ, *Ai.* 242). Cp. ἀμφίπυρος, carrying two torches (*Tr.* 214). The genitives **μητρός, πατρός** might be causal, with ἀμφιπλήξ, 'smiting twice—*for* mother and for sire,' but are better taken with ἀρά, which here= Ἐρινύς: cp. Aesch. *Theb.* 70 'Αρά τ', Ἐρινὺς πατρὸς ἡ μεγασθενής.

418 δεινόπους, with dread, untiring chase: so the Fury, who chases guilt 'as a hound tracks a wounded fawn' (Aesch. *Eum.* 246), is χαλκόπους (*El.* 491), ταυρόπους (*Ai.* 837), καμψίπους ('fleet,' Aesch. *Theb.* 791).

419 βλέποντα κ.τ.λ., *i.e.* τότε σκότον βλέποντα, εἰ καὶ νῦν ὀρθὰ βλέπεις. The Greek love of direct antithesis often co-ordinates clauses where we must subordinate one to the other: cp. below, 673: Isocr. or. 6 § 54 πῶς οὐκ αἰσχρόν,...τὴν μὲν Εὐρώπην καὶ τὴν 'Ασίαν μεστὴν πεποιηκέναι τροπαίων,...ὑπὲρ δὲ τῆς πατρίδος... μηδὲ μίαν μάχην φαίνεσθαι μεμαχημένους; **βλέπειν σκότον**, like ἐν σκότῳ...| ὀψόμενοι (1273), Eur. *Bacch.* 510 σκότιον εἰσορᾷ κνέφας.

420 βοῆς δὲ κ.τ.λ. Of thy cry what haven shall there not be (*i.e.* to what place shall it not be borne),—what part of Cithaeron shall not be resonant with it (σύμφωνος ἔσται *sc.* αὐτῇ), re-echo it? If we took σύμφωνος ἔσται (and not ἔσται alone) with λιμήν as well as with Κιθαιρών, the figurative force of λιμήν would be weakened. We must not understand: What haven of the sea or what mountain (as if Cithaeron stood for ὄρος) shall not resound? **λιμήν**, poet. in the sense of ὑποδοχή, for that in which anything is received: Aesch. *Pers.* 250 ὦ Περσὶς αἶα καὶ μέγας πλούτου λιμήν (imitated by Eur. *Or.* 1077): the augural seat of Teiresias is παντὸς οἰωνοῦ λιμήν, *Ant.* 1000: the place of the dead is "Αιδου λιμήν, *ib.* 1284: cp. below, 1208.

421 f. ποῖος Κιθαιρών, vigorous for ποῖον μέρος Κιθαιρῶνος.—**τὸν ὑμέναιον ὃν εἰσέπλευσας**, the marriage into which thou didst sail: **δόμοις**, in the house, local dat. (381): the marriage (ὑμέναιος, here=γάμος) was the haven into which he sailed,

and the double lash of thy mother's and thy father's curse shall one day drive thee from this land in dreadful haste, with darkness then on the eyes that now see true.

And what place shall not be harbour to thy shriek, what of all Cithaeron shall not ring with it soon, when thou hast learnt the meaning of the nuptials in which, within that house, thou didst find a fatal haven, after a voyage so fair? And a throng of other ills thou guessest not, which shall make thee level with thy true self and with thine own brood.

Therefore heap thy scorns on Creon and on my message: for no one among men shall ever be crushed more miserably than thou.

ΟΕ. Are these taunts to be indeed borne from *him?*—Hence, ruin take thee! Hence, this instant! Back!—away!—avaunt thee from these doors!

ΤΕ. I had never come, not I, hadst thou not called me.

ΟΕ. I knew not that thou wast about to speak folly, or it had been long ere I had sent for thee to my house.

σχολῇ γ' Suidas, and so Porson, inserting *σ'* after *ἐμούς*.

—a haven which seemed secure, but which, in reality, was for him a *ὅρμος ἄνορμος*.—**εὐπλοίας τυχών**, because Oed. *seemed* to have found *ὄλβος*, and also because the gale of fortune had borne him *swiftly* on: cp. *οὔθ' ὁρῶν οὔθ' ἱστορῶν*, 1484.—The *ὑμέναιος* was the song sung while the bride and bridegroom were escorted to their home, *Il.* 18. 492 *νύμφας δ' ἐκ θαλάμων δαΐδων ὑπὸ λαμπομενάων | ἠγίνεον ἀνὰ ἄστυ, πολὺς δ' ὑμέναιος ὀρώρει*, as distinguished from the *ἐπιθαλάμιον* afterwards sung before the bridal chamber: *Ant.* 813 *οὔθ' ὑμεναίων | ἔγκληρον, οὔτ' ἐπινύμφειός | πώ μέ τις ὕμνος ὕμνησεν*.

424 ἄλλων δὲ *κ.τ.λ.* Verses 422—425 correspond with the actual process of the drama. The words *καταίσθη τὸν ὑμέναιον* refer to the first discovery made by Oed., —that his wife was the widow of one whom he had himself slain: cp. 821. The **ἄλλων πλῆθος κακῶν** denotes the further discovery that this wife was his mother, with all the horrors involved (1405).

425 ἅ σ' ἐξισώσει, which shall make thee level with *thy* (*true*) *self*,—by showing thee to be the son of Laïus, not of Polybus;—and level with *thine own children*, *i.e.* like them, the child of Iocasta, and thus at once *ἀδελφὸς καὶ πατήρ* (458). For **ἅ σ'** Markland conject. *ὅσ'*, which shall *be made* equal for thee and for thy children: and so Porson interpreted, conjecturing *ἅσσ'* from Agathon fr. 5 *ἀγένητα ποιεῖν ἅσσ' ἂν ᾖ πεπραγμένα*. Nauck ingeniously conj. *ἅ σ' ἐξισώσει σῷ τοκεῖ καὶ σοῖς τέκνοις*. But the vulgate is sound: for the *παρήχησις* cp. 371.

426 ff. τοὐμὸν στόμα: *i.e.*, it is Apollo who speaks by my mouth, which is not, as thou deemest, the *ὑπόβλητον στόμα* (*O. C.* 794) of Creon.—**προπηλάκιζε**: acc. to Arist. *Top.* 6. 6 *προπηλακισμός* was defined as *ὕβρις μετὰ χλευασίας*, insult expressed by scoffing: so in *Eth.* 5. 2. 13 *κακηγορία, προπηλακισμός* = libellous language, *gross* abuse: and in Ar. *Thesm.* 386 *προπηλακιζομένας* is explained by *πολλὰ καὶ παντοῖ' ἀκουούσας κακά*. Dem. or. 21 § 72 has *ἀήθεις... τοῦ προπηλακίζεσθαι* as = 'unused to gross contumely' (generally, but with immediate ref. to a blow).—**ἐκτριβήσεται**, rooted out. Eur. *Hipp.* 683 *Ζεύς σε γεννήτωρ ἐμὸς | πρόρριζον ἐκτρίψειεν*.

430 οὐκ εἰς ὄλεθρον; cp. 1146: Ar. *Plut.* 394 *οὐκ ἐς κόρακας*; *Tr.* 1183 *οὐ θᾶσσον οἴσεις*; Cratinus *Νόμοι* fr. 6 (Meineke p. 27) *οὐκ ἀπερρήσεις σὺ θᾶττον*; Aesch. *Theb.* 252 *οὐκ ἐς φθόρον σιγῶσ' ἀνασχήσει τάδε*;—**πάλιν ἄψορρος**, like *El.* 53 *ἄψορρον ἤξομεν πάλιν*: the gen. **οἴκων τῶνδ'** with **ἀποστραφείς**.

432 ἱκόμην...ἐκάλεις: cp. 125, 402.

434 σχολῇ σ' ἄν. The simple *σχολῇ* is stronger than *σχολῇ γε* would be:

ΤΕ. ἡμεῖς τοιοίδ' ἔφυμεν, ὡς μὲν σοὶ δοκεῖ, 435
μῶροι, γονεῦσι δ', οἵ σ' ἔφυσαν, ἔμφρονες.
ΟΙ. ποίοισι; μεῖνον. τίς δέ μ' ἐκφύει βροτῶν;
ΤΕ. ἥδ' ἡμέρα φύσει σε καὶ διαφθερεῖ.
ΟΙ. ὡς πάντ' ἄγαν αἰνικτὰ κἀσαφῆ λέγεις.
ΤΕ. οὔκουν σὺ ταῦτ' ἄριστος εὑρίσκειν ἔφυς; 440
ΟΙ. τοιαῦτ' ὀνείδιζ' οἷς ἐμ' εὑρήσεις μέγαν.
ΤΕ. αὕτη γε μέντοι σ' ἡ τύχη διώλ σεν.
ΟΙ. ἀλλ' εἰ πόλιν τήνδ' ἐξέσωσ' οὔ μοι μέλει.
ΤΕ. ἄπειμι τοίνυν· καὶ σύ, παῖ, κόμιζέ με.
ΟΙ. κομιζέτω δῆθ'· ὡς παρὼν σύ γ' ἐμποδὼν 445
ὀχλεῖς, συθείς τ' ἂν οὐκ ἂν ἀλγύνοις πλέον.
ΤΕ. εἰπὼν ἄπειμ' ὧν οὕνεκ' ἦλθον οὐ τὸ σὸν
δείσας πρόσωπον· οὐ γὰρ ἐσθ' ὅπου μ' ὀλεῖς.
λέγω δέ σοι· τὸν ἄνδρα τοῦτον, ὃν πάλαι

438 ἥδ' ἡμέρα φύσει σε] τῇδ' ἡμέρᾳ πεύσει σφε Nauck. **439** ἄγαντ' L 1st hand: the τ' has been erased. **445** σύ γ' ἐμποδὼν] L has σύγ' in an erasure. The 1st

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Ant. 390 σχολῇ ποθ' ἥξειν (where σχολῇ γ' ἄν is an inferior *v. l.*), Plat. *Soph.* 233 B σχολῇ ποτ'...ἤθελεν ἄν, *Prot.* 330 E σχολῇ μέντ' ἂν ἄλλο τι ὅσιον εἴη and often.—**οἴκους**: *O. C.* 643 δόμους στείχειν ἐμούς.—**ἐστειλάμην** = μετεστειλάμην, μετεπεμψάμην. Distinguish στέλλεσθαι, to summon *to oneself*, from στέλλειν said (1) of the messenger, below 860 πέμψον τινὰ στελοῦντα: (2) of him who sends word by a messenger, *Phil.* 60 οἵ σ' ἐν Λιταῖς στείλαντες ἐξ οἴκου μολεῖν: having *urged* thee with prayers to come: *Ant.* 164 ὑμᾶς ...πομποῖσιν... | ἔστειλ' ἱκέσθαι, sent you word to come.

435 f. τοιοίδ' refers back to the taunt implied in μῶρα φωνήσοντ', and is then made explicit by **μῶροι**...**ἔμφρονες**: cp. *Phil.* 1271 τοιοῦτος ἦσθα (referring to what precedes—thou wast such *as thou now art*) τοῖς λόγοισι χὥτε μου | τὰ τόξ' ἔκλεπτες, πιστός, ἀτηρὸς λάθρα. In fr. 700 (quoted by Nauck), καὶ τὸν θεὸν τοιοῦτον ἐξεπίσταμαι, | σοφοῖς μὲν αἰνικτῆρα,... | σκαιοῖς δὲ φαῦλον, we have not the preceding words, but doubtless τοιοῦτον referred to them.—**ὡς μὲν σοὶ δοκεῖ. σοὶ** must be accented; else the contrast would be, not partly between **σοὶ** and **γονεῦσι**, but solely between **δοκεῖ** and some other verbal notion. **σοὶ** does not, however, cohere so closely with **δοκεῖ** as to form a virtual cretic. It is needless, then, to read (as Elms. proposed) ὡς μέν σοι or ὡς σοὶ μέν. Cp. *O. C.* 1543 ὥσπερ σφὼ πατρί: Eur. *Heracl.* 641 σωτὴρ νῷν βλάβης. As neither σφὼ nor νῷν adheres to the following rather than to the preceding word, it seems unnecessary to read with Porson ὡς πρὶν σφὼ or νῷν σωτήρ. Here we have **ὡς μὲν σοὶ** instead of ὡς σοὶ μέν, because, besides the contrast of persons, there is also a contrast between semblance (**ὡς δοκεῖ**) and fact.—**γονεῦσι**, 'for' them, *i.e.* in their judgment: *Ant.* 904 καίτοι σ' ἐγὼ 'τίμησα, τοῖς φρονοῦσιν, εὖ. Ar. *Av.* 445 πᾶσι νικᾶν τοῖς κριταῖς.

437 ἐκφύει (ὑ). The pres. is not historic (for ἐξέφυσε), but denotes a permanent character: 'is my sire.' Eur. *Ion* 1560 ἥδε τίκτει σ', is thy mother: so perh. *Heracl.* 208 πατὴρ δ' ἐκ τῆσδε γενναῖται σέθεν. Xen. *Cyr.* 8. 2. 27 ὁ δὲ μὴ νικῶν (he who was not victorious) τοῖς μὲν νικῶσιν ἐφθόνει: and so φεύγειν = φυγὰς εἶναι *passim*. Shilleto thus takes οἱ ἐπαγόμενοι in Thuc. 2. 2, οἱ προδιδόντες *ib.* 5, οἱ διαβάλλοντες 3. 4; which, however, I should rather take simply as imperfect participles, = οἱ ἐπήγοντο, προὐδίδοσαν, διέβαλλον. He well compares Verg. *Aen.*

ΤΕ. Such am I,—as thou thinkest, a fool; but for the parents who begat thee, sane.

ΟΕ. What parents? Stay...and who of men is my sire?

ΤΕ. This day shall show thy birth and shall bring thy ruin.

ΟΕ. What riddles, what dark words thou always speakest!

ΤΕ. Nay, art not thou most skilled to unravel dark speech?

ΟΕ. Make that my reproach in which thou shalt find me great.

ΤΕ. Yet 'twas just that fortune that undid thee.

ΟΕ. Nay, if I delivered this town, I care not.

ΤΕ. Then I will go: so do thou, boy, take me hence.

ΟΕ. Aye, let him take thee: while here, thou art a hindrance, thou, a trouble: when thou hast vanished, thou wilt not vex me more.

ΤΕ. I will go when I have done mine errand, fearless of thy frown: for thou canst never destroy me. And I tell thee—the man of whom thou hast this long while

hand seems to have written *ταῦτ'*: an early corrector (S?) wrote *γρ. σύ γε* in the margin, and altered the word in the text. One later MS. (Vat. a) has *σύμ'*; another (B) *τά γ'*. **446** ἀλγύναισ L: ἀλγύνοις Elmsley.

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9. 266 *quem dat Sidonia Dido* (is the giver): in Persius 4. 2 *sorbitio tollit quem dira cicutae*, I find rather a harsh historic pres.

440 f. οὔκουν κ.τ.λ. Well (*οὖν*—if I *do* speak riddles), art not thou most skilled to read them?—**τοιαῦτ' ὀνείδιζέ** (**μοι**), make those things my reproach, in which [**οἷς**, dat. of circumstance] thou wilt find me great: *i.e.* mock my skill in reading riddles if thou wilt; but thou wilt find (on looking deeper) that it has brought me true honour.—**τοιαῦτα...οἷς**, as *O. C.* 1353 (n.), *Ant.* 691, etc.

442 f. αὕτη γε μέντοι. It was just (**γε**) that fortune, however (**μέντοι**), that ruined thee. **γε** emphasises the preceding word: so 778, 1292: *Phil.* 93 *πεμφθείς γε μέντοι* (since I have been *sent*), 1052 *νικᾶν γε μέντοι*: *Ant.* 233 *τέλος γε μέντοι*, *ib.* 495 *μισῶ γε μέντοι*.—**τύχη** implies some abatement of the king's boast, *γνώμῃ κυρήσας*, 398.—**ἐξέσωσ'**, 1st pers., not 3rd.

445 κομιζέτω δῆθ'. *δῆτα* in assent, as Aesch. *Suppl.* 206 *Ζεὺς δὲ γεννήτωρ ἴδοι*. ΔΑΝ. *ἴδοιτο δῆτα*.—**ἐμποδὼν** with **παρὼν**,—present where thy presence irks: cp. 128. **σύ γε** here gives a scornful force: the use of *σύ γε* in 1101 (n.) is different. The reading *τά γ' ἐμποδὼν* (found in B) is explained by Brunck and Erfurdt (with Thomas Magister) 'thou hinderest the business before us,' comparing Eur. *Phoen.* 706 *ἃ δ' ἐμποδὼν μάλιστα* ('most urgent') *ταῦθ' ἥκω φράσων*.

446 ἀλγύνοις suits the continuing action better than *ἀλγύναις*. The aor. occurs *Tr.* 458 (*ἀλγύνειεν*) and Eur. *I. A.* 326 (*ἀλγῦναι*): but *αις* and *αι*, as optative endings, are not elsewhere found in Soph.

448 πρόσωπον, 'thy face,'—thy angry presence: the blind man speaks as though he saw the 'vultus instantis tyranni.' Not, 'thy *person*' (*i.e.* thy royal quality): *πρόσωπον* is not classical in this sense, for which cp. the Hellenistic *προσωποληπτεῖν*, 'to be a respecter of persons,' and the spurious Phocylidea 10 (Bergk *Poet. Lyr.* p. 361) *μὴ ῥίψῃς πενίην ἀδίκως· μὴ κρῖνε πρόσωπον*.—**οὐκ ἔσθ' ὅπου**, there is no case in which...: cp. 355, 390.

449 λέγω δέ σοι, cp. 412.—**τὸν ἄνδρα τοῦτον...οὗτός ἐστιν** κ.τ.λ. The antecedent, attracted into the case of the relative, is often thus prefixed to the relative clause, to mark with greater emphasis the subject of a coming statement: *Tr.* 283 *τάσδε δ' ἅσπερ εἰσορᾷς | ...χωροῦσι*: *Il.* 10. 416 *φυλακὰς δ' ἂς εἴρεαι, ἤρως, | οὔτις κεκριμένη ῥύεται στρατόν*: *Hom. hymn. Cer.* 66 *κούρην τὴν ἔτεκον... | τῆς ἀδινὴν ὄπ' ἄκουσα*: Ar. *Plut.* 200 *τὴν δύναμιν ἣν ὑμεῖς φατὲ | ἔχειν*

ζητεῖς ἀπειλῶν κἀνακηρύσσων φόνον
τὸν Λαΐειον, οὗτός ἐστιν ἐνθάδε,
ξένος λόγῳ μέτοικος, εἶτα δ' ἐγγενὴς
φανήσεται Θηβαῖος, οὐδ' ἡσθήσεται
τῇ ξυμφορᾷ· τυφλὸς γὰρ ἐκ δεδορκότος
καὶ πτωχὸς ἀντὶ πλουσίου ξένην ἔπι
σκήπτρῳ προδεικνὺς γαῖαν ἐμπορεύσεται.
φανήσεται δὲ παισὶ τοῖς αὑτοῦ ξυνὼν
ἀδελφὸς αὐτὸς καὶ πατήρ, κἀξ ἧς ἔφυ
γυναικὸς υἱὸς καὶ πόσις, καὶ τοῦ πατρὸς
ὁμόσπορός τε καὶ φονεύς. καὶ ταῦτ' ἰὼν
εἴσω λογίζου· κἂν λάβῃς ἐψευσμένον,
φάσκειν ἔμ' ἤδη μαντικῇ μηδὲν φρονεῖν.

στρ. α'. ΧΟ. τίς ὄντιν' ἁ θεσπιέπεια Δελφὶς εἶπε πέτρα

461 λάβῃσ ἐψευσμένον L: λάβῃς μ' ἐψευσμένον r, which Brunck and Hermann preferred. Blaydes suggests that, with λάβῃς μ', ἔμ' ἤδη might be changed to τότ' ἤδη. Wilamowitz conj. λάβῃς ἐψευσμένα. **463** εἶπε L. The letters ει (written $\bar{\epsilon}$) are in an erasure, which would have been unnecessary if the word first

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με, ταύτης δεσπότης γενήσομαι. Plaut. *Trinum.* 985 *Illum quem ementitus's, is ego sum ipse Charmides.*

450 ἀνακηρύσσων φόνον, proclaiming (a search into) the murder: cp. Xen. *Mem.* 2. 10. 2 σῶστρα τούτου ἀνακηρύττων: Andoc. or. 1 § 40 ζητητάς τε ἤδη ἠρημένους...καὶ μήνυτρα κεκηρυγμένα ἑκατὸν μνᾶς.

451 f. τὸν Λαΐειον: cp. 267.—**ξένος μέτοικος**, a foreign sojourner: *ξένος*, because Oed. was reputed a Corinthian. In poetry *μέτοικος* is simply *one who comes to dwell with* others: it has not the full technical sense which belonged to it at Athens, a resident *alien:* hence the addition of *ξένος* was necessary. Cp. *O. C.* 934 *μέτοικος τῆσδε γῆς*: *Ant.* 868 *πρὸς οὓς* (to the dead) *ἄδ' ἐγὼ μέτοικος ἔρχομαι.*—**εἶτα δὲ** opp. to *νῦν μέν*, implied in **ἐνθάδε**.—**ἐγγενὴς**, 'native,' as *γεννητός* is opp. to *ποιητός* (*adoptivus*).

454 τῇ ξυμφορᾷ: the (seemingly happy) event: cp. *El.* 1230 *κἀπὶ συμφοραῖσί μοι | γεγηθὸς ἕρπει δάκρυον.*—**ἐκ δεδορκότος**: Xen. *Cyr.* 3. 1. 17 *ἐξ ἄφρονος σώφρων γεγένηται.*

455 f. ξένην ἔπι, *sc.* *γῆν*: *O. C.* 184 *ξένος ἐπὶ ξένης*: *Ph.* 135 *ἐν ξένᾳ ξένον.*—**γαῖαν** with **προδεικνὺς** only: *pointing* to, *i.e.* feeling, *ψηλαφῶν*, the ground *before* him: so of a boxer, *χερσὶ προδεικνύς*, sparring, Theocr. 22. 102. Cp. Lucian *Hercules* 1 *τὸ τόξον ἐντεταμένον ἡ ἀριστερὰ προδείκνυσι*, *i.e.* holds in front of him: id. *Hermotimus* 68 *θαλλῷ προδειχθέντι ἀκολουθεῖν, ὥσπερ τὰ πρόβατα.* Seneca *Oed.* 656 *repet incertus viae, | Baculo senili triste praetentans iter.* The order of words is against taking **ξένην** with **γαῖαν** (when we should write *ἐπὶ*), and supplying *τὴν ὁδόν* with *προδεικνύς*.

457 f. ξυνὼν: the idea of daily converse under the same roof heightens the horror. Cp. Andoc. or. 1 § 49 *οἷς...ἐχρῶ καὶ οἷς συνῆσθα*, your friends and associates.—**ἀδελφὸς αὐτὸς**. If **ἀδελφὸς** stood alone, then **αὐτὸς** would be right: *himself* the brother of *his own* children: but with **ἀδελφὸς καὶ πατὴρ** we should read **αὐτός** *at once* sire and brother of his own children. Cp. *Phil.* 119 *σοφός τ' ἂν αὐτὸς κἀγαθὸς κεκλῇ' ἅμα*: Eur. *Alc.* 143 *καὶ πῶς ἂν αὐτὸς καθάνοι τε καὶ βλέποι*;

460 ὁμόσπορος: here act., = *τὴν αὐτὴν σπείρων*: but passive above, 260. Acc. to the general rule, verbal derivatives with a short penult. are paroxytone when active in meaning (see on *βουνόμοις*, v.

been in quest, uttering threats, and proclaiming a search into the murder of Laïus—that man is here,—in seeming, an alien sojourner, but anon he shall be found a native Theban, and shall not be glad of his fortune. A blind man, he who now hath sight, a beggar, who now is rich, he shall make his way to a strange land, feeling the ground before him with his staff. And he shall be found at once brother and father of the children with whom he consorts; son and husband of the woman who bore him; heir to his father's bed, shedder of his father's blood.

So go thou in and think on that; and if thou find that I have been at fault, say thenceforth that I have no wit in prophecy.

CHORUS.

Who is he of whom the divine voice from the Delphian rock hath 1st strophe.

written had been εἶδε: it seems to have been ἤδε. In one of the later MSS. (Γ) the 1st hand wrote εἶδε, which has been corrected to εἶπε. The Scholiast knew both readings: but it is hardly doubtful that εἶδε was a conjecture or a corruption.

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26). But those compounded with a preposition (or with *α privativum*) are excepted: hence διάβολος, not διαβόλος. So ὁμόσπορος here, no less than in 260. On the other hand πρωτοσπόρος = 'sowing first,' πρωτόσπορος = 'first sown.'

461 λάβῃς ἐψ., without με: cp. *Ph.* 768 (ἀλλ' ἐᾶν etc.), 801 (ἔμπρησον).

462 φάσκειν, inf. for imperat., 'say,' *i.e.* 'deem,' as in *Ph.* 1411, *El.* 9. Cp. Her. 3. 35 ἦν δὲ ἁμάρτω, φάναι Πέρσας τε λέγειν ἀληθέα καὶ με μὴ σωφρονέειν.—**μαντικῇ**: *in respect* to seer-craft: for dat., cp. Eur. *I. A.* 338 τῷ δοκεῖν μὲν οὐχὶ χρῄζων, τῷ δὲ βούλεσθαι θέλων.

463—512 First στάσιμον. Teiresias has just denounced Oedipus. Why do not the Chorus at once express their horror? This ode is the first since v. 215, and therefore, in accordance with the conception of the Chorus as personified reflection, it must comment on all that has been most stirring in the interval. Hence it has two leading themes: (1) 'Who can be the murderer?': 1st strophe and antistrophe, referring to vv. 216—315. (2) 'I will not believe that it is Oedipus': 2nd strophe and antistrophe, referring to vv. 316—462.

1st strophe (463—472). Who is the murderer at whom the Delphic oracle hints? He should fly: Apollo and the Fates are upon him.

1st antistrophe (473—482). The word has gone forth to search for him. Doubtless he is hiding in waste places, but he cannot flee his doom.

2nd strophe (483—497). Teiresias troubles me with his charge against Oedipus: but I know nothing that confirms it.

2nd antistrophe (498—512). Only gods are infallible; a mortal, though a seer, may be wrong. Oedipus has given proof of worth. Without proof, I will not believe him guilty.

463 θεσπιέπεια, giving divine oracles (ἔπη), fem. as if from θεσπιεπής (not found): cp. ἀρτιέπεια, ἡδυέπεια. Since θέ-σπ-ι-ς already involves the stem σεπ (Curt. *E.* § 632), the termination, from Fεπ (*ib.* 620), is pleonastic.—**Δελφὶς πέτρα.** The town and temple of Delphi stood in a recess like an amphitheatre, on a high platform of rock which slopes out from the south face of the cliff: Strabo 9. 418 οἱ Δελφοί, πετρῶδες χωρίον, θεατροειδές, κατὰ κορυφὴν (*i.e.* at the upper part of the rocky platform, nearest the cliff) ἔχον τὸ μαντεῖον καὶ τὴν πόλιν, σταδίων ἑκκαίδεκα κύκλον πληροῦσαν: *i.e.* the whole sweep of the curve extends nearly two miles. *Hom. hymn. Apoll.* 1. 283 ὑπερθεν | πέτρη ἐπικρέμαται (the rocky platform overhangs the Crisaean plain) κοίλη δ' ὑποδέδρομε βῆσσα (the valley of the Pleistus).—**εἶπε τελέσαντα** (for εἶπε τελέσαι) is somewhat rare, but is not 'a solecism' (as Kennedy calls it): cp. *O. C.* 1580 λέξας Οἰδίπουν ὀλωλότα: [Eur.]

ἄρρητ' ἀρρήτων τελέσαντα φοινίαισι χερσίν;
ὥρα νιν ἀελλάδων
ἵππων σθεναρώτερον
φυγᾷ πόδα νωμᾶν.
ἔνοπλος γὰρ ἐπ' αὐτὸν ἐπενθρῴσκει
πυρὶ καὶ στεροπαῖς ὁ Διὸς γενέτας·
δειναὶ δ' ἅμ' ἕπονται
Κῆρες ἀναπλάκητοι.

ἀντ. α'. ἔλαμψε γὰρ τοῦ νιφόεντος ἀρτίως φανεῖσα
φάμα Παρνασοῦ, τὸν ἄδηλον ἄνδρα πάντ' ἰχνεύειν.
φοιτᾷ γὰρ ὑπ' ἀγρίαν
ὕλαν ἀνά τ' ἄντρα καὶ
πέτρας *ἰσόταυρος,

466 ἀελλοπόδων MSS.; ἀελλάδων Hesychius. **472** κῆρεσ has been made from χεῖρεσ in L.—ἀναπλάκητοι L, with μ written above the second α. The false reading ἀναμπλάκητοι is found in most (but not all) later MSS. In T there is a Triclinian note, ἀναπλάκητοι γὰρ γράφειν (on metrical grounds)...εὕρηται γὰρ καὶ ἔν τινι τῶν παλαιοτάτων βιβλίων. **478** L now has πέτρα σ ὡσ ταῦροσ, with an erasure

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Rhes. 755 αὐδᾷ ξυμμάχους ὀλωλότας: Plat. *Gorg.* 481 C πότερόν σε φῶμεν νυνὶ σπουδάζοντα ἢ παίζοντα;

465 ἄρρητ' ἀρρήτων: Blaydes cp. *O. C.* 1237 πρόπαντα | κακὰ κακῶν, *Phil.* 65 ἔσχατ' ἐσχάτων, Aesch. *Pers.* 681 ὦ πιστὰ πιστῶν ἡλικές τ' ἤβης ἐμῆς, | Πέρσαι γέροντες. Cp. also 1301 μείζονα τῶν μακίστων. (But *El.* 849 δειλαία δειλαίων [κυρεῖς], cited by Blaydes, and by Jelf § 139, is not in point.)

466 ἀελλάδων: *O. C.* 1081 ἀελλαία ταχύρρωστος πελειάς: fr. 621 ἀελλάδες φωναί. Not, '*daughters* of the storm,' as if alluding to the mares impregnated by Boreas, *Il.* 20. 221. For the form, cp. θυστάδας λιτάς *Ant.* 1019.

467 ἵππων, instead of ἵππων ποδός: Her. 2. 134 πυραμίδα δὲ καὶ οὗτος ἀπελίπετο πολλὸν ἐλάσσω τοῦ πατρός: Xen. *Cyr.* 3. 3. 41 χώραν ἔχετε οὐδὲν ἧττον ἔντιμον τῶν πρωτοστατῶν.

470 στεροπαῖς. The oracular Apollo is Διὸς προφήτης. As punisher of the crime which the oracle denounced, he is here armed with his father's lightnings, not merely with his own arrows (205).—**γενέτας,** one concerned with γένος, either passively, = 'son,' as here (cp. γηγενέτᾳ Eur. *Phoen.* 128), or actively, = 'father.' Eur. has both senses. Cp. γαμβρός, son-in-law, brother-in-law, or father-in-law: and so κηδεστής or πενθερός could have any one of these three senses.

472 Κῆρες: avenging spirits, identified with the Furies in Aesch. *Theb.* 1055 Κῆρες Ἐρινύες, αἵ τ' Οἰδιπόδα | γένος ὠλέσατε. Hesiod *Theog.* 217 (Νὺξ) καὶ Μοίρας καὶ Κῆρας ἐγείνατο νηλεοποινους... | αἵ τ' ἀνδρῶν τε θεῶν τε παραιβασίας ἐφέπουσαι | οὐδέποτε λήγουσι θεαὶ δεινοῖο χόλοιο, | πρίν γ' ἀπὸ τῷ δώωσι κακὴν ὀπιν, ὅστις ἁμάρτῃ. The Μοῖραι decree, the Κῆρες execute. In *Tr.* 133 κῆρες = calamities. — **ἀναπλάκητοι,** not *erring* or *failing* in pursuit: cp. *Tr.* 120 ἀλλά τις θεῶν | αἰὲν ἀναμπλάκητον Ἄιδα σφε δόμων ἐρύκει, some god *suffers not* Heracles *to fail,* but keeps him from death. Metre requires here the form without μ. ἀμπλακεῖν is prob. a cognate of πλάζω (from stem πλαγ for πλακ, Curtius *Etym.* § 367), strengthened with an inserted μ; cp. ἄβροτος, ἄμβροτος.

473 ἔλαμψε: see on 186.—**τοῦ νιφόεντος:** the message flashed forth like a beacon from that snow-crowned range which the Thebans see to the west. I have elsewhere noted some features of the view from the Dryoscephalae pass over Mount Cithaeron:—'At a turn of

spoken, as having wrought with red hands horrors that no tongue can tell?

It is time that he ply in flight a foot stronger than the feet of storm-swift steeds: for the son of Zeus is springing on him, all armed with fiery lightnings, and with him come the dread, unerring Fates.

Yea, newly given from snowy Parnassus, the message hath flashed forth to make all search for the unknown man. Into the wild wood's covert, among caves and rocks he is roaming, fierce as a bull, 1st antistrophe.

between α and σ, and traces of correction at ὡσ τ. The 1st hand had written πετραῖοσ ὁ ταῦροσ: the correction is old, perh. by the first corrector (S). Most of the later MSS. have πέτρας ὡς ταῦρος: one or two, πετραῖος ὡς ταῦρος.—J. F. Martin, and (later, but independently) E. L. Lushington, conjectured πέτρας ἰσόταυρος: M. Schmidt, πέτρας ἴσα ταύροις: Dorville, πέτρας ἅτε ταῦρος: Campbell, πέτραισιν ἔναυ-

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the road the whole plain of Boeotia bursts upon the sight, stretched out far below us. There to the north-west soars up Helicon, and beyond it, Parnassus; and *though this is the middle of May, their higher cliffs are still crowned with dazzling snow.* Just opposite, nearly due north, is Thebes, on a low eminence with a range of hills behind it, and the waters of Lake Copais to the north-west, gleaming in the afternoon sun.' (*Modern Greece*, p. 75.)

475 Join **τὸν ἄδηλον ἄνδρα**, and take **πάντα** as neut. plur., 'by all means.' The adverbial πάντα is very freq. in Soph., esp. with adj., as *Ai.* 911 ὁ πάντα κωφός, ὁ πάντ' ἄϊδρις: but also occurs with verb, as *Tr.* 338 τούτων ἔχω γὰρ πάντ' ἐπιστήμην ἐγώ. Here, the emphasis on **πάντα** would partly warrant us in taking it as acc. sing. masc., subject to ἰχνεύειν. But, though the masc. nominative πᾶς sometimes=πᾶς τις, it may be doubted whether Soph. would have thus used the ambiguous πάντα alone for the acc. sing. masc. Ellendt compares 226, but there πάντα is acc. plur. neut.

478 πέτρας ἰσόταυρος is J. F. Martin's and E. L. Lushington's brilliant emendation of πετραῖος ὁ ταῦρος, the reading of the first hand in L. It is at once closer to the letters, and more poetical, than πέτρας ἅτε ταῦρος (Dorville,—where the use of ἅτε is un-Attic), πέτρας ἴσα ταύροις (M. Schmidt), or πέτρας ὡς ταῦρος, which last looks like a prosaic correction. I suppose the corruption to have arisen thus. A transcriber who had before him ΠΕΤΡΑΣΙΣΟΤΑΥΡΟΣ took the first Ο for the art., and then amended ΠΕΤΡΑΣΙΣ into the familiar word ΠΕΤΡΑΙΟΣ. With a minuscule MS. this would have been still easier, since in πετρασισοταυροσ the first σ might have been taken for ο (not a rare mistake), and then a simple transposition of ι and the supposed ο would have given πετραιοσ. It is true that such compounds with ἰσο- usu. mean, not merely 'like,' but 'as good as' or 'no better than': *e.g.* ἰσοδαίμων, ἰσόθεος, ἰσόνεκυς, ἰσόνειρος, ἰσόπαις, ἰσόπρεσβυς. Here, however, **ἰσόταυρος** can well mean 'wild' or 'fierce of heart' as a bull. And we know that in the lost Κρέουσα Soph. used ἰσοθάνατος in a way which seemed too bold to Pollux (6. 174 οὐ πάνυ ἀνεκτόν),—probably in the sense of 'dread as death' (cp. *Ai.* 215 θανάτῳ γὰρ ἴσον πάθος ἐκπεύσει). The bull is the type of a savage wanderer who avoids his fellows. Soph. in a lost play spoke of a bull 'that shuns the herd,' Bekk. *Anecd.* 459. 31 ἀτιμαγέλης· ὁ ἀποστάτης τῆς ἀγέλης ταῦρος· οὕτω Σοφοκλῆς. Verg. *Geo.* 3. 225 (taurus) *Victus abit, longeque ignotis exulat oris.* Theocr. 14. 43 αἰνός θην λέγεταί τις, ἔβα καὶ ταῦρος ἀν' ὕλαν· a proverb ἐπὶ τῶν μὴ ἀναστρεφόντων (schol.). The image also suggests the fierce despair of the wretched outlaw: Aesch. *Cho.* 275 ἀποχρημάτοισι ζημίαις ταυρούμενον, 'stung to fury by the wrongs that keep me from my heritage': Eur. *Med.* 92 ὄμμα ταυρουμένην: Ar. *Ran.* 804 ἔβλεψε γοῦν ταυρηδὸν ἐγκύψας κάτω: Plat. *Phaed.* 117 B ταυρηδὸν

μέλεος μελέῳ ποδὶ χηρεύων,
τὰ μεσόμφαλα γᾶς ἀπονοσφίζων
μαντεῖα· τὰ δ' ἀεὶ
ζῶντα περιποτᾶται.

στρ. β'. δεινὰ μὲν οὖν, δεινὰ ταράσσει σοφὸς οἰωνοθέτας,
οὔτε δοκοῦντ' οὔτ' ἀποφάσκοντ'· ὅ τι λέξω δ' ἀπορῶ.
πέτομαι δ' ἐλπίσιν, οὔτ' ἐνθάδ' ὁρῶν οὔτ' ὀπίσω.
τί γὰρ ἢ Λαβδακίδαις [οὔτε ταυῦν πω
ἢ τῷ Πολύβου νεῖκος ἔκειτ', οὔτε πάροιθέν ποτ' ἔγωγ'
ἔμαθον, πρὸς ὅτου δὴ <βασανίζων> βασάνῳ
ἐπὶ τὰν ἐπίδαμον φάτιν εἶμ' Οἰδιπόδα, Λαβδακίδαις
ἐπίκουρος ἀδήλων θανάτων.

λος. **483** δεινὰ μὲν οὖν] δεινά με νῦν Bergk: δεινά με νοῦν Nauck. **493** There is a defect in the text as given by L and the other MSS., the antistrophic verse (508) being *φανερὰ γὰρ ἐπ' αὐτῷ πτερόεσσ' ἦλθε κόρα.* (See Metrical Analysis.) The alternatives are, (1) to supply ⏑⏑– – after *ἔμαθον*, or after *ὅτου δὴ*: (2) to supply

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ὑποβλέψας πρὸς τὸν ἄνθρωπον. With regard to the reading *πετραῖος ὁ ταῦρος*, see Appendix.

479 χηρεύων, solitary, as one who is *ἀφρήτωρ, ἀθέμιστος, ἀνέστιος* (*Il.* 9. 63): he knows the doom which cuts him off from all human fellowship (236 f.). Aesch. *Eum.* 656 *ποία δὲ χέρνιψ φρατέρων προσδέξεται;*

480 τὰ μεσόμφαλα γᾶς μαντεῖα = *τὰ ἀπὸ μέσου ὀμφαλοῦ γᾶς*: *El.* 1386 *δωμάτων ὑπόστεγοι* = *ὑπὸ στέγῃ δωμάτων*: Eur. *Phoen.* 1351 *λευκοπήχεις κτύπους χεροῖν.* The *ὀμφαλός* in the Delphian temple (Aesch. *Eum.* 40), a large white stone in the form of a half globe, was held to mark the spot at which the eagles from east and west had met: hence Pindar calls Delphi itself *μέγαν ὀμφαλὸν εὐρυκόλπου | ...χθονος* (*Nem.* 7. 33): Liv. 38. 48 *Delphos, umbilicum orbis terrarum.*—**ἀπονοσφίζων**, trying to put away (from himself): the midd. (cp. 691) would be more usual, but poetry admits the active: 894 *ψυχᾶς ἀμύνειν*: Eur. *Or.* 294 *ἀνακάλυπτε ...κάρα*: Pind. *Pyth.* 4. 106 *κομίζων* = *κομιζόμενος* (seeking to recover): *O. C.* 6 *φέροντα* = *φερόμενον*. In *Phil.* 979 *ἀπονοσφίζειν τινά τινος* = to rob one of a thing: but here we cannot render 'frustrating.'

482 ζῶντα, 'living,' *i.e.* operative, effectual; see on 45 *ζώσας.*—**περιποτᾶται**: the doom pronounced by Apollo hovers around the murderer as the *οἶστρος* around some tormented animal: he cannot shake off its pursuit. The haunting thoughts of guilt are objectively imaged as terrible words ever sounding in the wanderer's ears.

483 f. The Chorus have described the unknown murderer as they imagine him—a fugitive in remote places. They now touch on the charge laid against Oedipus,—but only to say that it lacks all evidence. **δεινὰ μὲν οὖν.** *οὖν* marks the turning to a new topic, with something of concessive force: '*it is true* that the murderer is said to be here': **μὲν** is answered by **δὲ** after **λέξω**. For *μὲν οὖν* with this distributed force, cp. *O. C.* 664, *Ant.* 65: for the composite *μὲν οὖν* (='nay rather'), below, 705.—**δεινὰ** is adverbial: for (1) **ταράσσει** could not mean *κινεῖ*, stirs up, raises, dread questions: (2) **δοκοῦντα, ἀποφάσκοντα** are acc. sing. masc., referring to *με* understood. The schol., *οὔτε πιστὰ οὔτε ἄπιστα*, has favoured the attempt to take the participles as acc. neut. plur., **ἀποφάσκοντα** being explained as 'negative' in the sense of 'admitting of negation,' *ἀποφασιν καὶ ἀπιστίαν δεχόμενα* (Triclinius). This is fruitless torture of language. Nor will the conj. *ἀπαρέσκοντ'* (Blaydes) serve: for, even if the Chorus found the charge credible, they would not find it *pleasing*. **δοκοῦντα** is not 'believing,' but '*approving*.' Cp. *Ant.* 1102 *καὶ ταῦτ' ἐπαινεῖς καὶ δοκεῖς παρεικαθεῖν*; 'and you recommend this course, and approve

wretched and forlorn on his joyless path, still seeking to put from him the doom spoken at Earth's central shrine: but that doom ever lives, ever flits around him.

Dreadly, in sooth, dreadly doth the wise augur move me, who approve not, nor am able to deny. How to speak, I know not; I am fluttered with forebodings; neither in the present have I clear vision, nor of the future. Never in past days, nor in these, have I heard how the house of Labdacus or the son of Polybus had, either against other, any grief that I could bring as proof in assailing the public fame of Oedipus, and seeking to avenge the line of Labdacus for the undiscovered murder. 2nd strophe.

–⏑⏑– after *βασάνῳ*. It may be noticed that in L the words *πρὸσ ὅτου δὴ* stand in a line by themselves, the large space left after them suggesting the loss of something there. See comment.—One later MS. (Bodl. Laud. 54) has *παρ' ὅτου*, with the gloss *παρ' οὗ, ἤγουν τοῦ νείκους*.

of yielding?' The pregnant force of **δοκοῦντα** is here brought out by the direct contrast with **ἀποφάσκοντα**. In gauging the rarer uses of particular words by an artist in language so subtle and so bold as Soph. we must never neglect the context.

485 f. λέξω, probably deliberative aor. subj.: though it might be fut. indic. (cp. 1419, and n. on *O. C.* 310).—**ἐνθάδε**, the actual situation, implies the known facts of the past; **ὀπίσω** refers to the seer's hint of the future (v. 453 *φανήσεται κ.τ.λ.*): cp. *Od.* 11. 482 *σεῖο δ', Ἀχιλλεῦ, | οὔτις ἀνὴρ προπάροιθε μακάρτατος, οὔτ' ἄρ' ὀπίσσω* (nor will be hereafter).

487 f. ἢ Λαβδακίδαις ἢ τῷ Πολύβου. A quarrel might have originated with either house. This is what the disjunctive statement marks: since **ἔκειτο**, 'had been made,' implies 'had been provoked.' But we see the same Greek tendency as in the use of *τε καί* where *καί* alone would be more natural: Aesch. *P. V.* 927 *τό τ' ἄρχειν καὶ τὸ δουλεύειν δίχα*: cp. Hor. *Ep.* 1. 2. 12 *Inter Hectora Priamiden animosum atque inter Achillen.*

493 πρὸς ὅτου. In the antistr., 509, the words **γὰρ ἐπ' αὐτῷ** are undoubtedly sound: here then we need to supply ⏑⏑–– or –⏑⏑–. I incline to believe that the loss has been that of a participle going with *βασάνῳ*. Had this been **βασανίζων**, the iteration would help to account for the loss. Reading **πρὸς ὅτου δὴ βασανίζων βασάνῳ**, I should take **πρὸς** with **βασάνῳ**: 'testing *on* the touchstone whereof'—'using which (*νείκος*) as a test.' [Receiving my *βασανίζων*, Kennedy (ed. 1885) replaces the word *βασάνῳ* by *πιθανῶς*.] To Brunck's *βασάνῳ χρησάμενος* (Plat. *Legg.* 946 C *βασάνοις χρώμενοι*) the objections are (1) the aorist part. where we need the pres., (2) the tame and prosaic phrase. Wolff writes, *πρὸς ὅτου δή, βασάνῳ <πίστιν ἔχων>*: Wecklein and Mekler (in his recension of Dindorf's ed., Teubner, 1885) indicate a lacuna, –⏑⏑–, after *βασάνῳ*. Two other courses of emendation are possible: (i) To supply after *ἔμαθον* something to express the informant, as *τινος ἀστῶν* or, *προφέροντος*, when *πρὸς ὅτου* would mean 'at whose suggestion.' This remedy seems to me improbable. (ii) To supply *σύν* and an adj. for *βασάνῳ*, as *σὺν ἀληθεῖ β.*, or *β. σὺν φανερᾷ*. As the mutilated verse stands in the MSS., it cannot, I think, be translated without some violence to Greek idiom. The most tolerable version would be this:—'setting out from which (*πρὸς ὅτου* neut., referring to *νείκος*), I can with good warrant (*βασάνῳ*) assail the public fame of Oed.' Then *βασάνῳ* would be an instrumental dative equivalent to *βάσανον ἔχων*: and *πρὸς ὅτου* would be like 1236 *πρὸς τίνος ποτ' αἰτίας*; *Ant.* 51 *πρὸς αὐτοφώρων ἀμπλακημάτων*: *πρός* denoting the source back to which the act can be traced.

495 ἐπὶ φάτιν εἶμι, a phrase from war: it is unnecessary to suppose tmesis: Her. 1. 157 *στρατὸν ἐπ' ἑωυτὸν ἰόντα*: Eur. *I. A.* 349 *ταῦτα μέν σε πρῶτ' ἐπῆλθον, ἵνα σε πρῶθ' ἡῦρον κακόν, censured* thee: *Andr.* 688 *ταῦτ' εὖ φρονῶν σ' ἐπῆλθον, οὐκ ὀργῆς χάριν*.

497 The gen. **θανάτων** after **ἐπίκουρος** is not objective, 'against' (as Xen.

[βροτῶν

ἀντ. β'. ἀλλ' ὁ μὲν οὖν Ζεὺς ὅ τ' Ἀπόλλων ξυνετοὶ καὶ τὰ
2 εἰδότες· ἀνδρῶν δ' ὅτι μάντις πλέον ἢ 'γὼ φέρεται, 500
3 κρίσις οὐκ ἔστιν ἀληθής· σοφίᾳ δ' ἂν σοφίαν
4 παραμείψειεν ἀνήρ.
5 ἀλλ' οὔποτ' ἔγωγ' ἄν, πρὶν ἴδοιμ' ὀρθὸν ἔπος, μεμφομένων
ἂν καταφαίην.
6 φανερὰ γὰρ ἐπ' αὐτῷ πτερόεσσ' ἦλθε κόρα
7 ποτέ, καὶ σοφὸς ὤφθη βασάνῳ θ' ἁδύπολις· τῷ ἀπ' ἐμᾶς
8 φρενὸς οὔποτ' ὀφλήσει κακίαν. 512

ΚΡ. ἄνδρες πολῖται, δεῖν' ἔπη πεπυσμένος
κατηγορεῖν μου τὸν τύραννον Οἰδίπουν
πάρειμ' ἀτλητῶν. εἰ γὰρ ἐν ταῖς ξυμφοραῖς 515
ταῖς νῦν νομίζει πρός γ' ἐμοῦ πεπονθέναι

508 *φανερὰ γὰρ ἐπ' αὐτῷ*] Hermann, thinking v. 493 (*ἔμαθον κ.τ.λ.*) to be complete as it stands in the MSS., omitted the words *γὰρ ἐπ' αὐτῷ* in his first ed. (though he afterwards replaced them); and Dindorf did likewise. Triclinius omitted *ἐπ' αὐτῷ*, merely on the ground that he thought them unsuitable, but

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Mem. 4. 3. 7 *πῦρ...ἐπίκουρον...ψύχους*), but causal, 'on account of'; being softened by the approximation of *ἐπίκουρος* to the sense of *τιμωρός*: Eur. *El.* 135 *ἔλθοις τῶνδε πόνων ἐμοὶ τᾷ μελέᾳ λυτήρ, | ...πατρὶ θ' αἱμάτων | ἐχθίστων ἐπίκουρος* (='avenger'). The allusive plur. **θανάτων** is like *αἱμάτων* there, and *δεσποτῶν θανάτοισι* Aesch. *Ch.* 52: cp. above 366, *τοῖς φιλτάτοις*.

498 It is true (**οὖν**, cp. 483) that *gods* indeed (**μέν**) have perfect knowledge. But there is no way of deciding in a strict sense (**ἀληθής**) that any *mortal* who essays to read the future attains to more than I do—*i.e.* to more than *conjecture:* though I admit that one man may excel another in the art of interpreting omens according to the general rules of augural lore (**σοφίᾳ**: cp. *σοφὸς οἰωνοθέτας* 484). The disquieted speaker clings to the negative argument: 'Teiresias is more likely to be right than a common man: still it is not *certain* that he is right.'

500 πλέον φέρεται, achieves a better result,—deserves to be ranked above me: Her. 1. 31 *δοκέων πάγχυ δευτερεῖα γῶν οἴσεσθαι*, 'thinking that he was sure of the second place at least.'

504 παραμείψειεν: Eur. *I. A.* 145 *μή τίς σε λάθῃ | τροχαλοῖσιν ὄχοις παραμειψαμένη | ...ἀπήνῃ.*

506 πρὶν ἴδοιμ'. After an optative of wish or hypothesis in the principal clause, *πρίν* regularly takes optat.: *Ph.* 961 *ὅλοιο μήπω πρὶν μάθοιμ' εἰ καὶ πάλιν | γνώμην μετοίσεις.* So after *ὅπως, ὅστις, ἵνα*, etc.: Aesch. *Eum.* 297 *ἔλθοι... | ὅπως γένοιτο*: Eur. *Helen.* 435 *τίς ἂν...μόλοι | ὅστις διαγγείλειε...*;—**ὀρθὸν**: the notion is not 'upright,' established, but 'straight,' —*justified* by proof, as by the application of a rule: cp. Ar. *Av.* 1004 *ὀρθῷ μετρήσω κανόνι προστιθείς*: so below, 853, *Ant.* 1178 *τοὔπος ὡς ἄρ' ὀρθὸν ἤνυσας.* Hartung (whom Wolff follows) places the comma after **ὀρθόν**, not after **ἔπος**: 'until I see (it) established, I will not approve the word of censurers': but the acc. *ἔπος* could not be governed by *καταφαίην* in this sense.

507 καταφαίην: Arist. *Metaphys.* 3. 6 *ἀδύνατον ἅμα καταφάναι καὶ ἀποφάναι ἀληθῶς. Defin. Plat.* 413 c *ἀλήθεια ἕξις ἐν καταφάσει καὶ ἀποφάσει.*

508 ἐπ' αὐτῷ, against him: cp. *O. C.* 1472.—**πτερόεσσα...κόρα**: the Sphinx having the face of a maiden, and the winged body of a lion: Eur. *Phoen.* 1042 *ἁ πτερουῦσα παρθένος.* See Appendix, n. on v. 508.

510 βασάνῳ with **ἁδύπολις** only, which, as a dat. of manner, it qualifies with nearly adverbial force: commending himself to the city under a practical test, —*i.e.* *ἔργῳ καὶ οὐ λόγῳ.* Pind. *Pyth.* 10.

Nay, Zeus indeed and Apollo are keen of thought, and know the things of earth; but that mortal seer wins knowledge above mine, of this there can be no sure test; though man may surpass man in lore. Yet, until I see the word made good, never will I assent when men blame Oedipus. Before all eyes, the winged maiden came against him of old, and he was seen to be wise; he bore the test, in welcome service to our State; never, therefore, by the verdict of my heart shall he be adjudged guilty of crime. 2nd antistrophe.

CREON.

Fellow-citizens, having learned that Oedipus the king lays dire charges against me, I am here, indignant. If, in the present troubles, he thinks that he has suffered from *me*,

retained γάρ. **510** ἠδύπολις MSS.: ἀδύπολις Erfurdt and Dindorf. **516** πρόσ τ' ἐμοῦ L, with traces of erasure at τ' and é. The 1st hand had written πρόστεμοῦ (or possibly πρόσγεμοῦ), joining σ, as so often, to the following letter: the corrector erased the τ (or γ), and wrote τ' separately (cp. 134, 257, 294).—πρός γ' ἐμοῦ r, and Suidas (*s.v.* βάξιν).—πρός τι μου Hartung. This was an old conjecture: τι is written

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67 πειρῶντι δὲ καὶ χρυσὸς ἐν βασάνῳ πρέπει | καὶ νόος ὀρθός: 'an upright mind, like gold, is shown by the touchstone, when one assays it': as base metal τρίβῳ τε καὶ προσβολαῖς | μελαμπαγὴς πέλει | δικαιωθείς Aesch. *Ag.* 391.—**ἀδύπολις**, in the sense of ἀνδάνων τῇ πόλει (cp. Pind. *Nem.* 8. 38 ἀστοῖς ἁδών): boldly formed on the analogy of compounds in which the adj. represents a verb governing the *accus.*, as φιλόπολις=φιλῶν τὴν πόλιν, ὀρθόπολις (epithet of a good dynasty)=ὀρθῶν τὴν πόλιν (Pind. *Olymp.* 2. 7). In *Ant.* 370 ὑψίπολις is analogous, though not exactly similar, if it means ὑψηλὸς ἐν πόλει, and not ὑψηλὴν πόλιν ἔχων (like δικαιόπολις = δικαίας πόλεις ἔχουσα, of Aegina, Pind. *Pyth.* 8. 22).

511 τῷ, 'therefore,' as *Il.* 1. 418 etc.; joined with νύ, *Il.* 7. 352 etc.: Plat. *Theaet.* 179 D τῷ τοι, ὦ φίλε Θεόδωρε, μᾶλλον σκεπτέον ἐξ ἀρχῆς.—**ἀπ'**, on the part of: *Tr.* 471 κἀπ' ἐμοῦ κτήσει χάριν. The hiatus after τῷ is an epic trait, occasionally allowed in tragic lyrics, as in the case of interjections (cp. *Ph.* 832 n.). Here the stress on τῷ, and the caesura, both excuse it. Cp. *Ai.* 194 ἀλλ' ἄνα ἐξ ἐδράνων: *El.* 148 ἀ Ἴτυν: *ib.* 157 οἵα Χρυσόθεμις ζώει καὶ Ἰφιάνασσα (cp. *Il.* 9. 145). Neither πρὸς (Elmsley) nor παρ' (Wolff) is desirable.

513—862 ἐπεισόδιον δεύτερον, with κομμός (649—697). Oedipus upbraids Creon with having suborned Teiresias. The quarrel is allayed by Iocasta. As she and Oedipus converse, he is led to fear that he may unwittingly have slain Laïus. It is resolved to send for the surviving eye-witness of the deed.

Oedipus had directly charged Creon with plotting to usurp the throne (385). Creon's defence serves to bring out the character of Oedipus by a new contrast. Creon is a man of somewhat rigid nature, and essentially matter-of-fact. In his reasonable indignation, he bases his argument on a calculation of interest (583), insisting on the substance in contrast with the show of power, as in the *Antigone* his vindication of the written law ignores the unwritten. His blunt anger at a positive wrong is softened by no power of imagining the mental condition in which it was done. He cannot allow for the tumult which the seer's terrible charge excited in the mind of Oedipus, any more than for the conflict of duties in the mind of Antigone.

515 ἀτλητῶν. The verb ἀτλητέω, found only here, implies an active sense of ἄτλητος, *impatiens*: as μεμπτός, pass. in *O. C.* 1036, is active in *Tr.* 446. So from the act. sense of the verbal adj. come ἀλαστέω, ἀναισθητέω, ἀναισχυντέω, ἀνελπιστέω, ἀπρακτέω.

516 πρός γ' ἐμοῦ: *Tr.* 738 τί δ' ἐστίν, ὦ παῖ, πρός γ' ἐμοῦ στυγούμενον; The conj. πρός τί μου was prompted by the absence of τι with **φέρον**: but cp. Aesch.

λόγοισιν εἴτ' ἔργοισιν εἰς βλάβην φέρον,
οὗτοι βίου μοι τοῦ μακραίωνος πόθος,
φέροντι τήνδε βάξιν. οὐ γὰρ εἰς ἁπλοῦν
ἡ ζημία μοι τοῦ λόγου τούτου φέρει,
ἀλλ' ἐς μέγιστον, εἰ κακὸς μὲν ἐν πόλει,
κακὸς δὲ πρὸς σοῦ καὶ φίλων κεκλήσομαι.
ΧΟ. ἀλλ' ἦλθε μὲν δὴ τοῦτο τοὔνειδος τάχ' ἂν
ὀργῇ βιασθὲν μᾶλλον ἢ γνώμῃ φρενῶν.
ΚΡ. τοὔπος δ' ἐφάνθη ταῖς ἐμαῖς γνώμαις ὅτι
πειστέος ὁ μάντις τοὺς λόγους ψευδεῖς λέγοι;
ΧΟ. ηὐδᾶτο μὲν τάδ', οἶδα δ' οὐ γνώμῃ τίνι.
ΚΡ. ἐξ ὀμμάτων δ' ὀρθῶν τε κἀξ ὀρθῆς φρενὸς
κατηγορεῖτο τοὐπίκλημα τοῦτό μου;
ΧΟ. οὐκ οἶδ'· ἃ γὰρ δρῶσ' οἱ κρατοῦντες οὐχ ὁρῶ.
αὐτὸς δ' ὅδ' ἤδη δωμάτων ἔξω περᾷ.
ΟΙ. οὗτος σύ, πῶς δεῦρ' ἦλθες; ἦ τοσόνδ' ἔχεις
τόλμης πρόσωπον ὥστε τὰς ἐμὰς στέγας

above the line in L, and in several of the later MSS. It may have been a result, rather than cause, of the false reading *πρός τ'*. **517** *ἔργοισί τι βλάβην φέρον* Kennedy. **525** *τοῦ πρός δ'* L. Of the later MSS. some (as B) have *τοῦ πρὸς δ'*: others (as A) *πρὸς τοῦδ'* (not *τοῦ δ'*): others (as Γ and L^2) *τοὔπος* or *τοῦπος*.—*τοὔπος* is read by most

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Ag. 261 *σὺ δ' εἴτε* (*v. l. εἴ τι*) *κεδνὸν εἴτε μὴ πεπυσμένη*: Plat. *Soph.* 237 C *χαλεπὸν ἦρου*: *Meno* 97 E *τῶν ἐκείνου ποιημάτων λελυμένον μὲν ἐκτῆσθαι οὐ πολλῆς τινος ἄξιόν ἐστι τιμῆς*.

517 For the single **εἴτε**, cp. *Tr.* 236: Plat. *Legg.* 907 D *ἐάν τις ἀσεβῇ λόγοις εἴτ' ἔργοις*: Pind. *Pyth.* 4. 78 *ξεῖνος αἴτ' ὢν ἀστός*.—**φέρον**: 519 *φέροντι*: 520 *φέρει*: such repetitions are not rare in the best Greek and Latin writers. Cp. 158, 159 (*ἄμβροτ'*), 1276, 1278 (*ὀμοῦ*), Lucr. 2. 54—59 *tenebris—tenebris—tenebris—tenebras*. See on *O. C.* 554, *Ant.* 76.

518 **βίου τοῦ μακρ.**: *Ai.* 473 *τοῦ μακροῦ χρήζειν βίου*: *O. C.* 1214 *αἱ μακραὶ | ἀμέραι*, where the art. refers to the normal span of human life. For **βίος μακραίων** cp. *Tr.* 791 *δυσπάρευνον λέκτρον*.

519 **εἰς ἁπλοῦν**. The charge does not hurt him in a *single* aspect only,—*i.e.* merely in his relation to his family and friends (*ἰδίᾳ*). It touches him also in relation to the State (*κοινῇ*), since treachery to his kinsman would be treason to his king. Hence it 'tends to the largest result' (**φέρει ἐς μέγιστον**), bearing on the sum of his relations as man and citizen. The thought is, *ἡ ζημία οὐχ ἁπλῆ ἐστιν ἀλλὰ πολυειδής* (cp. Plat. *Phaedr.* 270 D *ἁπλοῦν ἢ πολυειδές ἐστιν*): but the proper antithesis to *ἁπλῆ* is merged in the comprehensive *μέγιστον*.

523 **ἀλλὰ...μὲν δὴ**: cp. *Tr.* 627.—**ἦλθε...τάχ' ἄν**, 'might perhaps have come.' *ἦλθεν ἄν* is a potential indicative, denoting for past time what *ἔλθοι ἄν* denotes for future time. That is, as *ἔλθοι ἄν* can mean, 'it *might* come,' so *ἦλθεν ἄν* can mean, 'it *might have* come.' *ἦλθεν ἄν* does not necessarily imply that the suggested possibility is contrary to fact; *i.e.*, it does not necessarily imply, *ἀλλ' οὐκ ἦλθεν*. Cp. Dem. or. 37 § 57 *πῶς ἂν ὁ μὴ παρὼν...ἐγώ τί σε ἠδίκησα*; 'how was I likely to do you any wrong?'

[This was the view taken in my first edition. Goodwin, in the new ed. of his *Moods and Tenses* (1889), has illustrated the 'potential' indicative with *ἄν* (§ 244), and has also shown at length that *ἦλθεν ἄν* does not necessarily imply the unreality of the supposition (§ 412). This answers the objection which led me, in a second edition, to suggest that *τάχ' ἄν*

by word or deed, aught that tends to harm, in truth I crave not my full term of years, when I must bear such blame as this. The wrong of this rumour touches me not in one point alone, but has the largest scope, if I am to be called a traitor in the city, a traitor too by thee and by my friends.

CH. Nay, but this taunt came under stress, perchance, of anger, rather than from the purpose of the heart.

CR. And the saying was uttered, that *my* counsels won the seer to utter his falsehoods?

CH. Such things were said—I know not with what meaning.

CR. And was this charge laid against me with steady eyes and steady mind?

CH. I know not; I see not what my masters do: but here comes our lord forth from the house.

OEDIPUS.

Sirrah, how camest thou here? Hast thou a front so bold that thou hast come to my house,

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of the recent edd.: see comment. **528** *ἐξ ὀμμάτων ὀρθῶν δὲ* L (the *δὲ* having been made from *τε* by a later hand). Most of the later MSS. have either this, or (as A) *ἐξ ὀμμάτων ὀρθῶν τε*. The reading which seems preferable, *ἐξ ὀμμάτων δ' ὀρθῶν τε*, is

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was here no more than *τάχα*, and that the usage arose from an ellipse (*ἦλθε, τάχα δ' ἂν ἔλθοι*). In *O. C.* 964 f. also I should now take *ἦν...τάχ' ἄν* as='perchance it may have been.']

525 I formerly kept *τοῦ πρὸς δ'*, with L. But the anastrophe of *πρός* seems to be confined to instances in which it is immediately followed by an attributive genitive, equiv. to an epithet: see on 178. For *πρὸς τοῦ δ'* we could indeed cite Aesch. *Eum.* 593 *πρὸς τοῦ δ' ἐπείσθης καὶ τίνος βουλεύμασιν*; But I now prefer **τοὔπος δ'**, because (1) Creon seems to ask the Chorus for a confirmation of the almost incredible report that *Oed.* had brought such a charge: he would naturally be less concerned to know whether any one had uttered it *before* Oed. (2) Verse 527 favours *τοὔπος*.—Cp. 848 *ἀλλ' ὡς φανέν γε τοὔπος*.

527 **ηὐδᾶτο**: these things were *said* (by Oedipus); but I do not know how much the words meant; *i.e.* whether he spoke at random, or from information which had convinced his judgment.

528 The reading **ἐξ ὀμμάτων δ' ὀρθῶν** *τε* gives a fuller emphasis than **ἐξ ὀμμάτων ὀρθῶν δὲ**: when **δ'** had been omitted, **τε** was naturally changed to **δέ**. The place of **τε** (as to which both verse and prose allowed some latitude) is warranted, since *ὀμμάτων-ὀρθῶν* opposed to *ὀρθῆς-φρενός* forms a single notion. **ἐξ**='with': *El.* 455 *ἐξ ὑπερτέρας χερός*: *Tr.* 875 *ἐξ ἀκινήτου ποδός*. **ὀμμάτων ὀρθῶν**: cp. 1385: *Ai.* 447 *κεἰ μὴ τόδ' ὄμμα καὶ φρένες διάστροφοι | γνώμης ἀπῆξαν τῆς ἐμῆς*: Eur. *H. F.* 931 (when the frenzy comes on Heracles) *ὁ δ' οὐκέθ' αὑτὸς ἦν, | ἀλλ' ἐν στροφαῖσιν ὀμμάτων ἐφθαρμένος, κ.τ.λ.* In Hor. *Carm.* 1. 3. 18 Bentley gave *rectis oculis* for *siccis*.

530 **οὐκ οἶδ'**. Creon has asked: 'Did any trace of madness show itself in the bearing or in the speech of Oedipus?' The Chorus reply: 'Our part is only to hear, not to criticise.' These nobles of Thebes (1223) have no eyes for indiscretion in their sovereign master.

532 f. Join **οὗτος σύ**: cp. 1121: Eur. *Hec.* 1280 *οὗτος σύ, μαίνει καὶ κακῶν ἐρᾷς τυχεῖν*; where *οὗτος, σὺ μαίνει* is impossible.—**τόλμης**, gen. of quality (or material); cp. *Ant.* 114 *χιόνος πτέρυγι*: *El.* 19 *ἄστρων εὐφρόνη*.—**τοσόνδε τόλμης-πρόσωπον**, like *τοὐμὸν φρενῶν-ὄνειρον* (*El.* 1390), *νεῖκος-ἀνδρῶν ξύναιμον* (*Ant.* 793).

ἵκου, φονεὺς ὢν τοῦδε τἀνδρὸς ἐμφανῶς
λῃστής τ' ἐναργὴς τῆς ἐμῆς τυραννίδος;
φέρ' εἰπὲ πρὸς θεῶν, δειλίαν ἢ μωρίαν
ἰδών τιν' ἔν μοι ταῦτ' ἐβουλεύσω ποεῖν;
ἢ τοὔργον ὡς οὐ γνωριοῖμί σου τόδε
δόλῳ προσέρπον *ἢ οὐκ ἀλεξοίμην μαθών;
ἆρ' οὐχὶ μῶρόν ἐστι τοὐγχείρημά σου,
ἄνευ τε πλήθους καὶ φίλων τυραννίδα
θηρᾶν, ὃ πλήθει χρήμασίν θ' ἁλίσκεται;
ΚΡ. οἶσθ' ὡς πόησον; ἀντὶ τῶν εἰρημένων
ἴσ' ἀντάκουσον, κᾆτα κρῖν' αὐτὸς μαθών.
ΟΙ. λέγειν σὺ δεινός, μανθάνειν δ' ἐγὼ κακὸς
σοῦ· δυσμενῆ γὰρ καὶ βαρύν σ' ηὕρηκ' ἐμοί.
ΚΡ. τοῦτ' αὐτὸ νῦν μου πρῶτ' ἄκουσον ὡς ἐρῶ.

given by Suidas and a few later MSS. (Γ, Δ, Trin.). **537** *ἐν ἐμοὶ* MSS.: *ἔν μοι* Reisig. **538** *γνωρίσοιμι* MSS.: *γνωριοῖμι* Elmsley. **539** *ἢ οὐκ* A. Spengel: *κοὐκ* MSS. **541** *πλήθους* MSS. The conjecture *πλούτου*, first made by an anony-

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535 τῆς ἐμῆς closely follows **τοῦδε τἀνδρός**, as *O. C.* 1329: so *Ai.* 865 *μυθήσομαι* immediately follows *Αἴας θροεῖ*. If a Greek speaker rhetorically refers to himself in the third person, he usu. reverts as soon as possible to the first.

537 ἔν μοι. The MSS. have **ἐν ἐμοί**, making a verse like *Tr.* 4, *ἐγὼ | δὲ τὸν ἐμ|όν, καὶ πρὶν εἰς Ἅιδου μολεῖν*. But such a verse is rare, and unpleasing. When a tribrach holds the second place in a tragic senarius, we usually find that (*a*) the tribrach is a single word, as *Ph.* 1314 *ἤσθην | πατέρα | τὸν ἀμὸν εὐλογοῦντά σε*: or (*b*) there is a caesura between the first and the second foot, as *O. C.* 26 *ἀλλ' ὅσ|τις ὁ τόπ|ος*: *Ph.* 1232 *παρ' οὔπερ ἔλαβον*: Eur. *Tro.* 496 *τρυχηρ|ὰ περὶ | τρυχηρὸν εἱμένην χρόα*: Eur. *Phoen.* 511 *ἐλθόντ|α σὺν ὅπλ|οις τόνδε καὶ πορθοῦντα γῆν*,—if there we should not read *ἐλθόντ' ἐν ὅπλοις*. On such a point as **ἐμοὶ** *versus* **μοι** the authority of our MSS. is not weighty. And the enclitic **μοι** suffices: for in this verse the stress is on the verbal notion (**ἰδών**),—Creon's supposed *insight:* the reference to Oedipus is drawn out in the next two verses by the verbs in the 1st person, *γνωριοῖμι—ἀλεξοίμην*.—**ἰδών...ἐν**: prose would say *ἐνιδών*, either with or without *ἐν* (Thuc. 1. 95: *ὅπερ καὶ ἐν τῷ Παυσανίᾳ ἐνεῖδον*: 3. 30 *δ...τοῖς πολεμίοις ἐνορῶν*): cp. Her. 1. 37 *οὔτε τινὰ δειλίην παριδὼν μοι* (*remarked* in me) *οὔτε ἀθυμίην*.

ποεῖν; Attic inscrr. of *c.* 450—300 B.C. omit the *ι* before *ε* or *η* (not before *ο* or *ω*), as L usu. does, when the 1st syll. is short: *Ph.* 120 n.

538 ἢ τοὔργον *κ.τ.λ.* Supply *νομίσας* or the like from **ἰδών**: 'thinking that *either* I would not see,...*or* would not ward it off': an example of what Greek rhetoric called *χιασμός* (from the form of X), since the first clause corresponds with *μωρία*, and the second with *δειλία*.—**γνωριοῖμι.** 'Futures in *-ίσω* are not common in the good Attic period: but we have no trustworthy collections on this point': Curtius, *Verb* II. 312, Eng. tr. 481. On the other hand, as he says, more than 20 futures in *-ιῶ* can be quoted from Attic literature. And though some ancient grammarians call the form 'Attic,' it is not exclusively so: instances occur both in Homer (as *Il.* 10. 331 *ἀγλαϊεῖσθαι*, cp. Monro, *Hom. Gram.* § 63) and in Herodotus (as 8. 68 *ἀτρεμιεῖν*, besides about ten other examples in Her.). Thus the evidence for **γνωριοῖμι** outweighs the preference of our MSS. for *γνωρίσοιμι*.

539 ἢ οὐκ. The *κοὐκ* of the MSS. cannot be defended here—where stress is laid on the dilemma of *δειλία* or *μωρία*—by instances of *ἤ...τε* carelessly put for *ἤ—ἤ* in cases where there is no such sharp distinction of alternatives: as *Il.* 2.

who art the proved assassin of its master,—the palpable robber of my crown? Come, tell me, in the name of the gods, was it cowardice or folly that thou sawest in me, that thou didst plot to do this thing? Didst thou think that I would not note this deed of thine creeping on me by stealth, or, aware, would not ward it off? Now is not thine attempt foolish,—to seek, without followers or friends, a throne,—a prize which followers and wealth must win?

Cr. Mark me now,—in answer to thy words, hear a fair reply, and then judge for thyself on knowledge.

Oe. Thou art apt in speech, but I have a poor wit for thy lessons, since I have found thee my malignant foe.

Cr. Now first hear how I will explain this very thing—

mous German translator of the play in 1803, has been adopted by Nauck and others. **546** *ηὕρηκ'*] *εὕρηκ'* L. See comment. Cp. 1051.

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289 *ἦ παῖδες νεαροὶ χῆραί τε γυναῖκες*: Aesch. *Eum.* 524 *ἦ πόλις βροτὸς θ' ὁμοίως*.—**ἀλεξοίμην**: see on 171.

541 πλήθους refers to the rank and file of the aspirant's following,—his popular partisans or the troops in his pay; **φίλων**, to his powerful connections,—the men whose wealth and influence support him. Thus (542) **χρήμασιν** is substituted for *φίλων*. Soph. is thinking of the historical Greek *τύραννος*, who commonly began his career as a demagogue, or else 'arose out of the bosom of the oligarchies' (Grote, vol. 3 p. 25).

542 δ, *a thing* which, marking the general category in which the *τυραννὶς* is to be placed: cp. Xen. *Mem.* 3. 9. 8 *φθόνον δὲ σκοπῶν ὅ τι εἴη*. So the neut. adj. is used, Eur. *Hipp.* 109 *τερπνὸν... | τράπεζα πλήρης*: Eur. *Hel.* 1687 *γνώμης, ὃ πολλαῖς ἐν γυναιξὶν οὐκ ἔνι*.

543 οἷσθ' ὡς πόησον; In more than twelve places of the tragic or comic poets we have this or a like form where a person is eagerly bespeaking attention to a command or request. Instead of *οἷσθ' ὡς δεῖ σε ποιῆσαι*; or *οἷσθ' ὥς σε κελεύω ποιῆσαι*; the anxious haste of the speaker substitutes an abrupt imperative: *οἷσθ' ὡς πόησον*; That the imperative was here felt as equivalent to '*you are to do*,' appears clearly from the substitutes which sometimes replace it. Thus we find (1) fut. indic.; Eur. *Cycl.* 131 *οἷσθ' οὖν ὃ δράσεις*; *Med.* 600 *οἷσθ' ὡς μετεύξει καὶ σοφωτέρα φανεῖ*; where the conjectures *δρᾶσον* (Canter) and *μέτευξαι* (Elmsley) are arbitrary: so with the 1st pers., *I. T.* 759 *ἀλλ' οἶσθ' ὅ δράσω*; (2) a periphrasis: Eur. *Suppl.* 932 *ἀλλ' οἶσθ' ὃ δρᾶν σε βούλομαι τούτων πέρι*; Only a sense that the imperat. had this force could explain the still bolder form of the phrase with 3rd pers.: Eur. *I. T.* 1203 *οἶσθά νυν ἃ μοι γενέσθω=ἃ δεῖ γενέσθαι μοι*: Ar. *Ach.* 1064 *οἶσθ' ὡς ποιείτω=ὡς δεῖ ποιεῖν αὐτήν*, where *ποιεῖτε* is a conjecture. There is no reason, in logic or in grammar, against this 'subordinate imperative,' which the flexible Greek idiom allowed. Few would now be satisfied with the old theory that *οἶσθ' ὡς ποίησον* stood, by transposition, for *ποίησον, οἶσθ' ὡς*;

545 f. For **κακὸς** with inf., cp. Thuc. 6. 38 § 2 *ἡμεῖς δὲ κακοὶ...προφυλάξασθαι*.

σοῦ, emphatic by place and pause: cp. *El.* 1505 *χρῆν δ' εὐθὺς εἶναι τήνδε τοῖς πᾶσιν δίκην | ὅστις πέρα πράσσειν γε τῶν νόμων θέλει, | κτείνειν· τὸ γὰρ πανοῦργον οὐκ ἂν ἦν πολύ*.—**ηὕρηκ'**: as to the augment, cp. 68 n.

547 f. τοῦτ' αὐτὸ *κ.τ.λ.* Oedipus flings back Creon's phrases, as the Antigone of Aeschylus bitterly echoes those of the *κῆρυξ* (*αὐδῶ — αὐδῶ — τραχύς — τράχυν*', *Theb.* 1042 f.). An accent of rising passion is similarly given to the dialogue between Menelaus and Teucer (*Ai.* 1142 *ἤδη ποτ' εἶδον ἄνδρ' ἐγώ*—1150 *ἐγὼ δέ γ' ἄνδρ' ὄπωπα*). Aristophanes parodies this style, *Ach.* 1097 ΛΑΜΑΧΟΣ. *παῖ, παῖ, φέρ' ἔξω δεῦρο τὸν γύλιον ἐμοί*. ΔΙΚΑΙΟΠΟΛΙΣ. *παῖ, παῖ, φέρ' ἔξω δεῦρο τὴν κίστην ἐμοί*.—**ὡς ἐρῶ**, how I will state this

ΟΙ. τοῦτ᾽ αὐτὸ μή μοι φράζ᾽, ὅπως οὐκ εἶ κακός.
ΚΡ. εἴ τοι νομίζεις κτῆμα τὴν αὐθαδίαν
εἶναί τι τοῦ νοῦ χωρίς, οὐκ ὀρθῶς φρονεῖς.
ΟΙ. εἴ τοι νομίζεις ἄνδρα συγγενῆ κακῶς
δρῶν οὐχ ὑφέξειν τὴν δίκην, οὐκ εὖ φρονεῖς.
ΚΡ. ξύμφημί σοι ταῦτ᾽ ἔνδικ᾽ εἰρῆσθαι. τὸ δὲ
πάθημ᾽ ὁποῖον φὴς παθεῖν δίδασκέ με.
ΟΙ. ἔπειθες, ἢ οὐκ ἔπειθες, ὡς χρείη μ᾽ ἐπὶ
τὸν σεμνόμαντιν ἄνδρα πέμψασθαί τινα;
ΚΡ. καὶ νῦν ἔθ᾽ αὐτός εἰμι τῷ βουλεύματι.
ΟΙ. πόσον τιν᾽ ἤδη δὴθ᾽ ὁ Λάϊος χρόνον
ΚΡ. δέδρακε ποῖον ἔργον; οὐ γὰρ ἐννοῶ.
ΟΙ. ἄφαντος ἔρρει θανασίμῳ χειρώματι;
ΚΡ. μακροὶ παλαιοί τ᾽ ἂν μετρηθεῖεν χρόνοι.
ΟΙ. τότ᾽ οὖν ὁ μάντις οὗτος ἦν ἐν τῇ τέχνῃ;
ΚΡ. σοφός γ᾽ ὁμοίως κἀξ ἴσου τιμώμενος.
ΟΙ. ἐμνήσατ᾽ οὖν ἐμοῦ τι τῷ τότ᾽ ἐν χρόνῳ;
ΚΡ. οὔκουν ἐμοῦ γ᾽ ἑστῶτος οὐδαμοῦ πέλας.
ΟΙ. ἀλλ᾽ οὐκ ἔρευναν τοῦ θανόντος ἔσχετε;
ΚΡ. παρέσχομεν, πῶς δ᾽ οὐχί; κοὐκ ἠκούσαμεν.
ΟΙ. πῶς οὖν τόθ᾽ οὗτος ὁ σοφὸς οὐκ ηὔδα τάδε;
ΚΡ. οὐκ οἶδ᾽· ἐφ᾽ οἷς γὰρ μὴ φρονῶ σιγᾶν φιλῶ.

555 *χρείη* Dawes. L has *χρεῖ᾽ ἦ*, but the accentuation is due to the first corrector, and the ˙ over *η* has been re-touched by a later hand. The 1st hand may have intended *χρειη* or *χρείη*, though the space between *ει* and *η* is rather unduly wide. *χρεῖ᾽ ἦ* is in almost all the later MSS. (*χρεῖ᾽ ἦν* Γ; *χρείμ᾽* Bodl. Barocc. 66, with *α*

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very matter (my supposed hostility to you): *i.e.* in what a light I will place it, by showing that I had no motive for it.

549 f. κτῆμα: cp. *Ant.* 1050 *ὅσῳ κράτιστον κτημάτων εὐβουλία.*—**αὐθαδίαν**, poet. for *αὐθάδειαν* (Aesch. *P. V.* 79, etc.).—**τοῦ νοῦ χωρίς**: for *αὐθάδεια* is not necessarily devoid of intelligence: as Heracles says (Eur. *H. F.* 1243) *αὔθαδες ὁ θεός· πρὸς δὲ τοὺς θεοὺς ἐγώ.*

555 ἢ οὐκ: Aesch. *Theb.* 100 *ἀκούετ᾽ ἢ οὐκ ἀκούετ᾽ ἀσπίδων κτύπον*; *Od.* 4. 682 *ἢ εἰπέμεναι δμωῇσιν Ὀδυσσῆος θείοιο.* Such 'synizesis' points to the rapidity and ease of ancient Greek pronunciation: see J. H. H. Schmidt, *Rhythmik und Metrik* § 3 (p. 9 of Eng. tr. by Prof. J. W. White).

556 While such words as *ἀριστόμαντις, ὀρθόμαντις* are seriously used in a good sense, **σεμνόμαντις** refers ironically to a solemn manner: cp. *σεμνολογεῖν, σεμνοπροσωπεῖν, σεμνοπανοῦργος, σεμνοπαράσιτος*, etc.

557 αὐτός: 'I am the same man in regard to my opinion' (dat. of respect): not, 'am identical with my former opinion' (when the dat. would be like *Φοίβῳ* in 285). Thuc. can dispense with a dative, 2. 61 *καὶ ἐγὼ μὲν ὁ αὐτός εἰμι καὶ οὐκ ἐξίσταμαι*: though he adds it in 3. 38 *ἐγὼ μὲν οὖν ὁ αὐτός εἰμι τῇ γνώμῃ.*

559 δέδρακε. Creon has heard only what Oedipus said of him: he does not yet know what Teiresias said of Oedipus (cp. 574). Hence he is startled at the mention of Laïus.—**οὐ γὰρ ἐννοῶ**:

Oe. Explain me not one thing—that thou art not false.

Cr. If thou deemest that stubbornness without sense is a good gift, thou art not wise.

Oe. If thou deemest that thou canst wrong a kinsman and escape the penalty, thou art not sane.

Cr. Justly said, I grant thee: but tell me what is the wrong that thou sayest thou hast suffered from me.

Oe. Didst thou advise, or didst thou not, that I should send for that reverend seer?

Cr. And now I am still of the same mind.

Oe. How long is it, then, since Laïus—

Cr. Since Laïus...? I take not thy drift...

Oe. —was swept from men's sight by a deadly violence?

Cr. The count of years would run far into the past.

Oe. Was this seer, then, of the craft in those days?

Cr. Yea, skilled as now, and in equal honour.

Oe. Made he, then, any mention of me at that time?

Cr. Never, certainly, when I was within hearing.

Oe. But held ye not a search touching the murder?

Cr. Due search we held, of course—and learned nothing.

Oe. And how was it that this sage did not tell his story *then?*

Cr. I know not; where I lack light, 'tis my wont to be silent.

superscript). Cp. v. 791. **561** *ἀναμετρηθεῖεν* A, a reading which no other MS. seems to have. Cp. 1348, where *ἂν γνῶναι* has been changed to *ἀναγνῶναι* in all the MSS. **566** *θανόντος*] *κτανόντος* Meineke: *θενόντος* M. Schmidt. **567** *κοὐκ ἠκούσαμεν*] *κοὐκ ἰχνεύσαμεν* Mekler: *κοὐδὲν ἤνομεν* Nauck.

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i.e. 'I do not understand what Laïus has to do with this matter.'

560 χειρώματι, deed of a (violent) hand: Aesch. *Theb.* 1022 *τυμβόχοα χειρώματα*=service of the hands in raising a mound. In the one other place where Aesch. has the word, it means 'prey' (*Ag.* 1326 *δούλης θανούσης εὐμαροῦς χειρώματος*): Soph. uses it only here (though he has *δυσχείρωμα Ant.* 126): Eur. never.

561 μακροὶ *κ.τ.λ.*: long and ancient times would be measured; *i.e.* the reckoning of years from the present time would go far back into the past; **μακροὶ** denoting the course, and **παλαιοί** the point to which it is retraced. Some sixteen years may be supposed to have elapsed since the death of Laïus.

562 ἐν τῇ τέχνῃ: slightly contemptuous. **ἐν** of a pursuit or calling: Her. 2. 82 *τῶν Ἑλλήνων οἱ ἐν ποιήσει γενόμενοι*: Thuc. 3. 28 *οἱ ἐν τοῖς πράγμασι*: Isocr. or. 2 § 18 *οἱ ἐν ταῖς ὀλιγαρχίαις καὶ ταῖς δημοκρατίαις* (meaning, the *administrators* thereof): Plat. *Phaed.* 59 A *ὡς ἐν φιλοσοφίᾳ ἡμῶν ὄντων*: *Legg.* 762 A *τῶν ἐν ταῖς γεωργίαις*: *Protag.* 317 C (Protagoras of himself as a *σοφιστής*) *πολλά γε ἔτη ἤδη εἰμὶ ἐν τῇ τέχνῃ.*

565 οὐδαμοῦ with **ἑστῶτος πέλας**, 'when I was standing anywhere near'; but equivalent in force to, 'on any occasion when I was standing near': cp. *Ai.* 1281 *ὃν οὐδαμοῦ φὴς οὐδὲ συμβῆναι ποδί.*

567 παρέσχομεν, we held it, as in duty bound: *παρέχειν*, as distinct from *ἔχειν*, expressing that it was something to be expected *on their part.* Cp. *O. C.* 1498 *δικαίαν χάριν παρασχεῖν παθών.* For *παρέσχομεν* after *ἔσχομεν* cp. 133 *ἐπαξίως...ἀξίως*: 575 *μαθεῖν...*: 576 *ἐκμάνθαν'.*

ΟΙ. τοσόνδε γ' οἶσθα καὶ λέγοις ἂν εὖ φρονῶν.
ΚΡ. ποῖον τόδ'; εἰ γὰρ οἶδά γ', οὐκ ἀρνήσομαι.
ΟΙ. ὀθούνεκ', εἰ μὴ σοὶ ξυνῆλθε, τὰς ἐμὰς
οὐκ ἄν ποτ' εἶπε Λαΐου διαφθοράς.
ΚΡ. εἰ μὲν λέγει τάδ', αὐτὸς οἶσθ'· ἐγὼ δὲ σοῦ
μαθεῖν δικαιῶ ταὔθ' ἅπερ κἀμοῦ σὺ νῦν.
ΟΙ. ἐκμάνθαν'· οὐ γὰρ δὴ φονεὺς ἁλώσομαι.
ΚΡ. τί δῆτ'; ἀδελφὴν τὴν ἐμὴν γήμας ἔχεις;
ΟΙ. ἄρνησις οὐκ ἔνεστιν ὧν ἀνιστορεῖς.
ΚΡ. ἄρχεις δ' ἐκείνῃ ταὐτὰ γῆς, ἴσον νέμων;
ΟΙ. ἃν ἧ θέλουσα πάντ' ἐμοῦ κομίζεται.
ΚΡ. οὔκουν ἰσοῦμαι σφῷν ἐγὼ δυοῖν τρίτος;
ΟΙ. ἐνταῦθα γὰρ δὴ καὶ κακὸς φαίνει φίλος.
ΚΡ. οὔκ, εἰ διδοίης γ' ὡς ἐγὼ σαυτῷ λόγον.
σκέψαι δὲ τοῦτο πρῶτον, εἴ τιν' ἂν δοκεῖς
ἄρχειν ἑλέσθαι ξὺν φόβοισι μᾶλλον ἢ
ἄτρεστον εὕδοντ', εἰ τά γ' αὔθ' ἕξει κράτη.
ἐγὼ μὲν οὖν οὔτ' αὐτὸς ἱμείρων ἔφυν
τύραννος εἶναι μᾶλλον ἢ τύραννα δρᾶν,
οὔτ' ἄλλος ὅστις σωφρονεῖν ἐπίσταται.
νῦν μὲν γὰρ ἐκ σοῦ πάντ' ἄνευ φόβου φέρω,

570 τοσόνδε γ'] τὸ σὸν δέ L 1st hand: the corrector changed σὸν to σόν, as if to indicate the reading τοσόνδε. τοσόνδε is in a few of the later MSS. (as B, with gl. τοσοῦτον): τὸ σὸν δέ in A and others.—τὸ σὸν δέ γ' is read by Brunck, and others: τοσόνδε γ' by Porson (Eur. *Med.* 461), Elmsley, and others. The reading τόσον δέ γ', already known to Triclinius, and also suggested by Reisig, is preferred by Wunder

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570 τοσόνδε γ'. If we read **τὸ σὸν δέ γ'**, the coarse and blunt τὸ σὸν would destroy the edge of the sarcasm. Nor would τὸ σὸν consist so well with the calm tone of Creon's inquiry in 571. **τοσόνδε** does not need δέ after it, since **οἶσθα** is a mocking echo of οἶδα. Cp. Eur. *I. T.* 554 OP. παῦσαί νυν ἤδη, μηδ' ἐρωτήσῃς πέρα. ΙΦ. τοσόνδε γ', εἰ ζῇ τοῦ ταλαιπώρου δάμαρ. Against the conject. τόσον δέ γ' it is to be noted that Soph. has τόσος only in *Ai.* 185 (lyric, τόσσον), 277 (δὶς τόσ'), and *Tr.* 53 φράσαι τὸ σόν.

572 The simple answer would have been:—'that *you* prompted him to make his present charge': but this becomes:—'that, if you had not prompted him, he would never have made it.' **ξυνῆλθε:** Ar. *Eq.* 1300 φασὶν ἀλλήλαις συνελθεῖν τὰς τριήρεις ἐς λόγον, 'the triremes laid their heads together': *ib.* 467 ἰδίᾳ δ' ἐκεῖ τοῖς Λακεδαιμονίοις ξυγγίγνεται.—**τὰς ἐμὰς:** the conject. **τάσδ' ἐμὰς** mars the passage: 'he would never have described this slaying of L. as mine.'—**οὐκ ἂν εἶπε τὰς ἐμὰς Λαΐου διαφθοράς** = οὐκ ἂν εἶπεν ὅτι ἐγὼ Λάϊον διέφθειρα, but with a certain bitter force added;—'we should never have heard a word of this slaying of Laïus by me.' Soph. has purposely chosen a turn of phrase which the audience can recognise as suiting the fact that Oed. *had* slain Laïus. For **διαφθοράς** instead of a clause with διαφθείρειν, cp. Thuc. 1. 137 γράψας τὴν ἐκ Σαλαμῖνος προάγγελσιν τῆς ἀναχωρήσεως καὶ τὴν τῶν γεφυρῶν...οὐ διάλυσιν.

574 f. To write **σοῦ** instead of **σου** is not indeed necessary; but we thus ob-

ΟΕ. Thus much, at least, thou knowest, and couldst declare with light enough.

ΚΡ. What is that? If I know it, I will not deny.

ΟΕ. That, if he had not conferred with thee, he would never have named *my* slaying of Laïus.

ΚΡ. If so he speaks, thou best knowest; but I claim to learn from thee as much as thou hast now from me.

ΟΕ. Learn thy fill: I shall never be found guilty of the blood.

ΚΡ. Say, then—thou hast married my sister?

ΟΕ. The question allows not of denial.

ΚΡ. And thou rulest the land as she doth, with like sway?

ΟΕ. She obtains from me all her desire.

ΚΡ. And rank not I as a third peer of you twain?

ΟΕ. Aye, 'tis just therein that thou art seen a false friend.

ΚΡ. Not so, if thou wouldst reason with thine own heart as I with mine. And first weigh this,—whether thou thinkest that any one would choose to rule amid terrors rather than in unruffled peace,—granting that he is to have the same powers. Now I, for one, have no yearning in my nature to be a king rather than to do kingly deeds, no, nor hath any man who knows how to keep a sober mind. For now I win all boons from thee without fear;

and others. **572** *τὰς* MSS.: *τάσδ'* Döderlein. **575** *ταῦθ'* MSS.: *ταὔθ'* Brunck. **579** Wecklein writes *τῆς τιμῆς* instead of *γῆς ἴσον*: Heimsoeth conjectures *τοῦ κράτους* for *ταὐτὰ γῆς*: F. W. Schmidt, *ἀρχῆς δ' ἐκείνῃ ταὐτ' ἔχεις ἴσον νέμων*. **583** *ἐγὼ*] *ἔχω* is Heimsoeth's conjecture, who might point to v. 1061, where *ἐγὼ* is

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tain a better balance to **κἀμοῦ**.—**μαθεῖν ταὔθ'**, to question in like manner and measure. **ταῦθ'** (MSS.) might refer to the events since the death of Laïus, but has less point.

576 οὐ γὰρ δὴ rejects an alternative: here, without *γε*, as *Ant.* 46: more often with it, as *O. C.* 110 (n.).

577 γημ̣ας ἔχεις: simply, I think, =*γεγάμηκας*, though the special use of *ἔχειν* (*Od.* 4. 569 *ἔχεις Ἑλένην καὶ σφιν γαμβρὸς Διός ἐσσι*) might warrant the version, 'hast married, and hast to wife.'

579 γῆς with **ἄρχεις**: **ἴσον νέμων** explains **ταὐτά**,—'with equal sway' (cp. 201 *κράτη νέμων*, and 237): *γῆς ἴσον νέμων* would mean, 'assigning an equal share of land.' The special sense of *νέμων* is sufficiently indicated by the context; cp. Pind. *P.* 3. 70 *ὃς Συρακόσσαισι νέμει βασιλεύς* (rules at S.).

580 f. ᾗ θέλουσα: cp. 126, 274, 747. —**τρίτος**: marking the completion of the lucky number, as *O. C.* 8, *Ai.* 1174, Aesch. *Eumen.* 759 (*τρίτου | Σωτῆρος*): Menander *Sent.* 231 *θάλασσα καὶ πῦρ καὶ γυνὴ τρίτον κακόν*.

For the gen. **ἐμοῦ**, cp. 1163 (*του*).

582 ἐνταῦθα γὰρ: (yes indeed:) *for* otherwise your guilt would be less glaring; it is just this fact that deprives it of excuse.

583 διδοίης λόγον: Her. 3. 25 *λόγον ἐωυτῷ δοὺς ὅτι...ἔμελλε κ.τ.λ.* 'on *reflecting* that,' etc.: [Dem.] or. 45 § 7 (the speech prob. belongs to the time of Dem.) *λόγον δ' ἐμαυτῷ διδοὺς εὑρίσκω κ.τ.λ.* Distinguish the *plur.* in Plato's *ποικίλῃ ποικίλους ψυχῇ...διδοὺς λόγους*, applying speeches (*Phaedr.* 277 C).

587 οὔτ' αὐτὸς would have been naturally followed by *οὔτ' ἄλλῳ παραινοῖμ' ἄν*, but the form of the sentence changes to *οὔτ' ἄλλος* (*ἰμείρει*).

590 ἐκ σοῦ: *ἐκ* is here a correct substitute for *παρά*, since the king is the ultimate source of benefits: Xen. *Hellen.*

εἰ δ' αὐτὸς ἦρχον, πολλὰ κἂν ἄκων ἔδρων.
πῶς δῆτ' ἐμοὶ τυραννὶς ἡδίων ἔχειν
ἀρχῆς ἀλύπου καὶ δυναστείας ἔφυ;
οὔπω τοσοῦτον ἠπατημένος κυρῶ
ὥστ' ἄλλα χρῄζειν ἢ τὰ σὺν κέρδει καλά. 595
νῦν πᾶσι χαίρω, νῦν με πᾶς ἀσπάζεται,
νῦν οἱ σέθεν χρῄζοντες ἐκκαλοῦσί με·
τὸ γὰρ τυχεῖν αὐτοῖσι πᾶν ἐνταῦθ' ἔνι.
πῶς δῆτ' ἐγὼ κεῖν' ἂν λάβοιμ' ἀφεὶς τάδε;
οὐκ ἂν γένοιτο νοῦς κακὸς καλῶς φρονῶν. 600
ἀλλ' οὔτ' ἐραστὴς τῆσδε τῆς γνώμης ἔφυν
οὔτ' ἂν μετ' ἄλλου δρῶντος ἂν τλαίην ποτέ.
καὶ τῶνδ' ἔλεγχον τοῦτο μὲν Πυθὼδ' ἰὼν
πεύθου τὰ χρησθέντ', εἰ σαφῶς ἤγγειλά σοι·

right, and the MSS. give ἔχω. **597** ἐκκαλοῦσι L, with a gloss προκαλοῦσιν written above. There is no trace of a variant in the later MSS., for in E καλοῦσι is a mere blunder, and the παρα written in the margin of L and A was meant to explain ἐκ, not to suggest a *v. l.* παρακαλοῦσι. That ἐκκαλοῦσι was rightly understood, appears from such glosses as μεσ[ίτην] ποιοῦσι (B), εἰς βοήθειαν μεσοῦντα (E).—αἰκάλλουσι Musgrave. **598** τὸ γὰρ τυχεῖν αὐτοῖσ ἅπαν ἐνταῦθ' ἔνι L. The accent on αὐτοῖσ has been either made or re-touched by the first corrector (S); Dübner and Campbell think that the

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3. 1. 6 ἐκείνῳ δ' αὖτη ἡ χώρα δῶρον ἐκ βασιλέως ἐδόθη.—**φέρω**=φέρομαι, as 1190, *O. C.* 6 etc.

591 κἂν ἄκων: he would do much of his own good pleasure, but much *also* (καὶ) against it, under pressure of public duty.

594 f. οὔπω, ironical: see on 105.—**τὰ σὺν κέρδει καλά**: honours which bring substantial advantage (real power and personal comfort), as opp. to honours in which outward splendour is joined to heavier care. *El.* 61 δοκῶ μέν, οὐδὲν ῥῆμα σὺν κέρδει κακόν: *i.e.* the sound matters not, if there is κέρδος, solid good.

596 πᾶσι χαίρω, 'all men wish me joy': lit. 'I rejoice with the consent of all men': all are content that I should rejoice. Cp. *O. C.* 1446 ἀνάξιαι γὰρ πᾶσίν ἐστε δυστυχεῖν, all deem you undeserving of misfortune: Ar. *Av.* 445 πᾶσι νικᾶν τοῖς κριταῖς | καὶ τοῖς θεαταῖς πᾶσι. The phrase has been suggested by χαῖρέ μοι, but refers to the meaning rather than to the form of the greeting: *i.e.* **πᾶσι χαίρω** is not to be regarded as if it meant literally, 'I have the word χαῖρε said to me by all.' This is one of the boldly subtle phrases in which the art of Soph. recalls that of Vergil. Others understand: (1) 'I rejoice in all,'—instead of suspecting some, as the τύραννος does, who φθονέει...τοῖσι ἀρίστοισι...χαίρει δὲ τοῖσι κακίστοισι τῶν ἀστῶν Her. 3. 80: (2) 'I rejoice in relation to all'—*i.e.* am on good terms with all: (3) 'I rejoice in the sight of all': *i.e.* enjoy a happiness which is the greater because men see it: (4) 'I rejoice in all things.' This last is impossible. Of the others, (1) is best, but not in accord with the supposed position of Oedipus ὁ πᾶσι κλεινός.

597 ἐκκαλοῦσι. Those who have a boon to ask of Oed. come to the palace (or to Creon's own house, see on 637) and send in a message, praying Creon to speak with them. Seneca's Creon says (*Oed.* 687) *Solutus onere regio, regni bonis Fruor, domusque civium coetu viget.* In Greek tragedy the king or some great person is often thus called forth. Cp. Aesch. *Cho.* 663: Orestes summons an οἰκέτης by knocking at the ἐρκεία πύλη, and, describing himself as a messenger, says—ἐξελθέτω τις δωμάτων τελεσφόρος | γυνὴ τόπαρχος,—when Clytaemnestra her-

but, were I ruler myself, I should be doing much e'en against mine own pleasure.

How, then, could royalty be sweeter for me to have than painless rule and influence? Not yet am I so misguided as to desire other honours than those which profit. Now, all wish me joy; now, every man has a greeting for me; now, those who have a suit to thee crave speech with me, since therein is all their hope of success. Then why should I resign these things, and take those? No mind will become false, while it is wise. Nay, I am no lover of such policy, and, if another put it into deed, never could I bear to act with him.

And, in proof of this, first, go to Pytho, and ask if I brought thee true word of the oracle;

1st hand wrote *αὐτοὺσ*. This is possible, but seems hardly certain. They also find traces of *τ*, written by an early hand after *ἅπαν*, but now erased. Of the later MSS., a few have *ἅπαν*, the majority (as A) *ἅπαντ'*, but two (Γ and L^2) the probably true reading, *πᾶν*.—*πάντ'* is read by Bothe and Burges.—Wecklein brackets the verse as spurious. **602** *δρῶντος*] *δρῶν τόσ'* Bellermann; *δρῶν τόδ'* Förster. **604** *πεύθου* L, the letters *πευ* in an erasure; the 1st hand perh. wrote *ἐπύθου*, as Dübner thinks. *πεύθου* prevails in the later MSS., but Γ has *πύθου*, and Pal. *πυθοῦ*. Nauck prefers

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self appears. So in Eur. *Bacch.* 170 Teiresias says—*τίς ἐν πύλαισι Κάδμον ἐκκαλεῖ δόμων*; 'where is there a servant at the doors to call forth Cadmus from the house?'—*ἴτω τις, εἰσάγγελλε Τειρεσίας ὅτι | ζητεῖ νιν*: then Cadmus comes forth. The active *ἐκκαλεῖν* is properly said (as there) of him who takes in the message, the middle *ἐκκαλεῖσθαι* of him who sends it in (Her. 8. 19): but in *Ph.* 1264 *ἐκκαλεῖσθε* (n.) is an exception. The Lat. *evocare* = *ἐκκαλεῖσθαι* in Cic. De Orat. 2. 86. Musgrave's *αἰκάλλουσι* is not a word which a man could complacently use to describe the treatment of himself by others. *αἴκαλος. κόλαξ* Hesych. (for *ἀκ-ίαλος*, from the same rt., with the notion of *soothing* or *stilling*, as *ἀκεῖσθαι, ἤκα, ἀκέων, ἄκασκα, ἀκασκαῖος*): Ar. *Eq.* 47 *ὑποπεσὼν τὸν δεσπότην | ᾤκαλλ', ἐθώπευ', ἐκολάκευ'*, 'fawned, wheedled, flattered': in tragedy only once, Eur. *Andr.* 630 *φίλημ' ἐδέξω, προδότιν αἰκάλλων κύνα.*

598 *τὸ...τυχεῖν sc. ὧν χρῄζουσιν.* The reading *ἅπαντ'*, whether taken as accus. after *τυχεῖν* ('to gain all things'), or as accus. of respect ('to succeed in all') not only mars the rhythm but enfeebles the sense. When *αὐτοῖσι* was corrupted into *αὑτοῖς*, *πᾶν* was changed into *ἅπαν*, as it is in L. *ἐνταῦθα* = *ἐν τῷ ἐκκαλεῖν με*, in gaining my ear: cp. *O. C.* 585 *ἐνταῦθα γάρ μοι κεῖνα συγκομίζεται*, in *this* boon I find *those* comprised.

599 *πῶς δῆτ'*. Cp. Her. 5. 106 (Histiaeus to Dareius) *βασιλεῦ, κοῖον ἐφθέγξαο ἔπος; ἐμὲ βουλεῦσαι πρῆγμα ἐκ τοῦ σοί τι ἢ μέγα ἢ σμικρὸν ἔμελλε λυπηρὸν ἀνασχήσειν; τί δ' ἂν ἐπιδιζήμενος ποιέοιμι ταῦτα; τεῦ δὲ ἐνδεὴς ἐών, τῷ πάρα μὲν πάντα ὅσαπερ σοί, πάντων δὲ πρὸς σέο βουλευμάτων ἐπακούειν ἀξιεῦμαι;*

600 *οὐκ ἂν γένοιτο κ.τ.λ.* Creon has been arguing that *he* has no motive for treason. He now states a general maxim, 'No mind would ever turn to treason, while it was sound.' As a logical inference, this holds good only of those who are in Creon's fortunate case. If, on the other hand, **καλῶς φρονῶν** means 'alive to its own *highest* good,' and not merely to such self-interest as that of which Creon has spoken, then the statement has no strict connection with what precedes: it becomes a new argument of a different order, which might be illustrated from Plato's *κακὸς ἐκὼν οὐδείς*. It would be forcing the words to render: 'A base mind could not approve itself wise,' *i.e.* 'such treason as you ascribe to me would be silly.'

603 *ἔλεγχον*, accus. in apposition with the sentence: Eur. *H. F.* 57 *ἡ δυσπραξία | ἧς μήποθ', ὅστις καὶ μέσως εὖνους ἐμοί, | τύχοι, φίλων ἔλεγχον ἀψευδέστατον.*

τοῦτ' ἄλλ', ἐάν με τῷ τερασκόπῳ λάβῃς
κοινῇ τι βουλεύσαντα, μή μ' ἁπλῇ κτάνῃς
ψήφῳ, διπλῇ δέ, τῇ τ' ἐμῇ καὶ σῇ, λαβών.
γνώμῃ δ' ἀδήλῳ μή με χωρὶς αἰτιῶ.
οὐ γὰρ δίκαιον οὔτε τοὺς κακοὺς μάτην
χρηστοὺς νομίζειν οὔτε τοὺς χρηστοὺς κακούς.
φίλον γὰρ ἐσθλὸν ἐκβαλεῖν ἴσον λέγω
καὶ τὸν παρ' αὑτῷ βίοτον, ὃν πλεῖστον φιλεῖ.
ἀλλ' ἐν χρόνῳ γνώσει τάδ' ἀσφαλῶς, ἐπεὶ
χρόνος δίκαιον ἄνδρα δείκνυσιν μόνος,
κακὸν δὲ κἂν ἐν ἡμέρᾳ γνοίης μιᾷ.

ΧΟ. καλῶς ἔλεξεν εὐλαβουμένῳ πεσεῖν,
ἄναξ· φρονεῖν γὰρ οἱ ταχεῖς οὐκ ἀσφαλεῖς.

ΟΙ. ὅταν ταχύς τις οὐπιβουλεύων λάθρᾳ
χωρῇ, ταχὺν δεῖ κἀμὲ βουλεύειν πάλιν.
εἰ δ' ἡσυχάζων προσμενῶ, τὰ τοῦδε μὲν
πεπραγμέν' ἔσται, τἀμὰ δ' ἡμαρτημένα.

ΚΡ. τί δῆτα χρῄζεις; ἦ με γῆς ἔξω βαλεῖν;

ΟΙ. ἥκιστα· θνῄσκειν, οὐ φυγεῖν σε βούλομαι,
*ὡς ἂν προδείξῃς οἷόν ἐστι τὸ φθονεῖν.

ΚΡ. ὡς οὐχ ὑπείξων οὐδὲ πιστεύσων λέγεις;

ΟΙ. * * * * * *

ΚΡ. οὐ γὰρ φρονοῦντά σ' εὖ βλέπω. ΟΙ. τὸ γοῦν ἐμόν.

ΚΡ. ἀλλ' ἐξ ἴσου δεῖ κἀμόν. ΟΙ. ἀλλ' ἔφυς κακός.

πυθοῦ, as Dindorf did in *Poet. Scen.* ed. 5 (1869). **608** Bellermann conject. γνώμης δὲ δήλου. **623** θνήισκειν L. See comment. on 118.

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605 τοῦτ' ἄλλο=τοῦτο δέ. Soph. has τοῦτο μέν irregularly followed by τοῦτ' αὖθις (*Ant.* 165), by εἶτα (*Ph.* 1345), by δέ (*Ai.* 670, *O. C.* 440).—**τῷ τερασκόπῳ.** This title (given to Apollo, Aesch. *Eum.* 62) has sometimes a shade of scorn, as when it is applied by the mocking Pentheus to Teiresias (Eur. *Bacch.* 248), and by Clytaemnestra to Cassandra (Aesch. *Ag.* 1440).

608 χωρὶς, 'apart': *i.e.* solely on the strength of your own guess (γνώμη ἄδηλος), without any evidence that I falsified the oracle or plotted with the seer.

612 τὸν παρ' αὑτῷ βίοτον κ.τ.λ.: the life is *hospes comesque corporis*, dearest guest and closest companion: cp. Plat. *Gorg.* 479 B μὴ ὑγιεῖ ψυχῇ συνοικεῖν: and the address of Archilochus to his own θυμός as his trusty ally (Bergk fr. 66),—Θυμέ, θύμ' ἀμηχάνοισι κήδεσιν κυκώμενε, | ἐνάδευ, δυσμενῶν δ' ἀλέξευ προσβαλὼν ἐναντίον | στέρνον.—**φιλεῖ** *sc.* τις, supplied from **αὑτῷ**: Hes. *Op.* 12 τὴν μέν κεν ἐπαινήσειε νοήσας | ἣ δ' ἐπιμωμητή.

614 f. χρόνος: cp. Pind. fr. 132 ἀνδρῶν δικαίων χρόνος σωτὴρ ἄριστος: *Olymp.* 11. 53 ὃ τ' ἐξελέγχων μόνος | ἀλάθειαν ἐτήτυμον | χρόνος.—**κακὸν δὲ**: the sterling worth of the upright man is not fully appreciated until it has been long tried: but a knave is likely (by some slip) to afford an early glimpse of his real character. The Greek love of antithesis has prompted this addition, which is relevant to Creon's point only as implying, 'if I *had* been a traitor, you would probably have seen some symptom of it

then next, if thou find that I have planned aught in concert with the soothsayer, take and slay me, by the sentence not of one mouth, but of twain—by mine own, no less than thine. But make me not guilty in a corner, on unproved surmise. It is not right to adjudge bad men good at random, or good men bad. I count it a like thing for a man to cast off a true friend as to cast away the life in his own bosom, which most he loves. Nay, thou wilt learn these things with sureness in time, for time alone shows a just man; but thou couldst discern a knave even in one day.

CH. Well hath he spoken, O king, for one who giveth heed not to fall: the quick in counsel are not sure.

OE. When the stealthy plotter is moving on me in quick sort, I, too, must be quick with my counterplot. If I await him in repose, his ends will have been gained, and mine missed.

CR. What wouldst thou, then? Cast me out of the land?

OE. Not so: I desire thy death—not thy banishment—that thou mayest show forth what manner of thing is envy.

CR. Thou speakest as resolved not to yield or to believe?

[OE. No; for thou persuadest me not that thou art worthy of belief.]

CR. No, for I find thee not sane. OE. Sane, at least, in mine own interest.

CR. Nay, thou shouldst be so in mine also. OE. Nay, thou art false.

624 f. **ὡς ἂν** is my conjecture for *ὅταν*. The MSS. give v. 624 to Creon, and v. 625

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ere now.' Cp. Pind. *Pyth.* 2. 90 (speaking of the *φθονεροί*): *στάθμας δέ τινος ἐλκόμενοι | περισσᾶς ἐνέπαξαν ἔλκος ὀδυναρὸν ἐᾷ πρόσθε καρδίᾳ, | πρὶν ὅσα φροντίδι μητίονται τυχεῖν. Ant.* 493 *φιλεῖ δ' ὁ θυμὸς πρόσθεν ἠρῆσθαι κλοπεὺς | τῶν μηδὲν ὀρθῶς ἐν σκότῳ τεχνωμένων.*

617 The infin. **φρονεῖν** is like an accus. of respect (*e.g.* *βουλήν*) construed with both adjectives: 'in counsel, the quick are not sure.' Cp. Thuc. 1. 70 *ἐπινοῆσαι ὀξεῖς.*

618 **ταχύς τις χωρῇ**, advances in quick fashion; nearly = *ταχέως πως. Ai.* 1266 *φεῦ, τοῦ θανόντος ὡς ταχεῖά τις βροτοῖς | χάρις διαρρεῖ, in what quick sort* does it vanish.

622—626 **τί δῆτα χρήζεις;...τὸ γοῦν ἐμόν.** (1) Verse 624, *ὅταν προδείξῃς κ.τ.λ.*, which the MSS. give to Creon, belongs to Oedipus: and for *ὅταν* we should (I think) read **ὡς ἂν**. The argument that the stichomuthia should not be broken shows inattention to the practice of Soph. He not seldom breaks a stichomuthia, when a weighty utterance (as here, the king's threat) claims the emphasis of two verses. See (*e.g.*) 356—369, broken by 366 f. (the seer's denunciation): *Ant.* 40—48, broken by 45 f. (Antigone's resolve): *O. C.* 579—606, broken by 583 f. (where Theseus marks the singularity in the proposal of Oed.). (2) Verse 625 *ὡς οὐχ ὑπείξων κ.τ.λ.*, which the MSS. give to Oedipus, belongs to Creon. (3) Between 625 and 626 a verse spoken by Oedipus has dropped out, to such effect as *οὐ γάρ με πείθεις οὔνεκ' οὐκ ἄπιστος εἶ.* The fact of the next verse, our 626, also beginning with **οὐ γὰρ** may have led to the loss by causing the copyist's eye to wander. The echoed **οὐ γὰρ** would suit angry dialogue: cp. 547, 548 KP. *τοῦτ' αὐτὸ νῦν μου πρῶτ' ἄκουσον ὡς ἐρῶ.* OI. *τοῦτ' αὐτὸ μή μοι φράζ'.* (See also on *Ph.* 1252.) The traditional interpretations fail to justify (1) *οἷόν ἐστι τὸ φθονεῖν*, as said by Creon: (2) *πιστεύσων*, as said by Oed. See Appendix.

ΚΡ. εἰ δὲ ξυνίης μηδέν; ΟΙ. ἀρκτέον γ' ὅμως.
ΚΡ. οὗτοι κακῶς γ' ἄρχοντος. ΟΙ. ὦ πόλις πόλις.
ΚΡ. κἀμοὶ πόλεως μέτεστιν, οὐχὶ σοὶ μόνῳ.
ΧΟ. παύσασθ', ἄνακτες· καιρίαν δ' ὑμῖν ὁρῶ
τήνδ' ἐκ δόμων στείχουσαν Ἰοκάστην, μεθ' ἧς
τὸ νῦν παρεστὸς νεῖκος εὖ θέσθαι χρεών.

ΙΟΚΑΣΤΗ.

τί τὴν ἄβουλον, ὦ ταλαίπωροι, στάσιν
γλώσσης ἐπήρασθ'; οὐδ' ἐπαισχύνεσθε, γῆς
οὕτω νοσούσης, ἴδια κινοῦντες κακά;
οὐκ εἶ σύ τ' οἶκους σύ τε, Κρέον, κατὰ στέγας,
καὶ μὴ τὸ μηδὲν ἄλγος εἰς μέγ' οἴσετε;
ΚΡ. ὅμαιμε, δεινά μ' Οἰδίπους ὁ σὸς πόσις
δυοῖν δικαιοῖ *δρᾶν ἀποκρίνας κακοῖν,
ἢ γῆς ἀπῶσαι πατρίδος, ἢ κτεῖναι λαβών.

to Oedipus. After v. 625 a verse seems to be lost. **629** ἄρχοντοσ L, made from ἄρχοντεσ either by the first hand or by the first corrector (S).—ἄρχοντας Musgrave. **631** καιρίαν] κυρίαν L, the υ in an erasure of two letters, of which the second was ι: in the margin, γρ. καιρίαν. Most of the later MSS. have καιρίαν. **634** τὴν] Döderlein conj. τήνδ'. **635** The 1st hand in L wrote ἐπήρασθ', but an early corrector changed this to ἐπήρατ', as most of the later MSS.

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628 ἀρκτέον = δεῖ ἄρχειν, one must rule: cp. *Ant.* 677 ἀμυντέ' ἐστὶ τοῖς κοσμουμένοις. Isocr. or. 14 § 10 οὐ τῶν ἄλλων αὐτοῖς ἀρκτέον (they ought not to rule over others) ἀλλὰ πολὺ μᾶλλον Ὀρχομενίοις φόρον οἰστέον. In Plat. *Tim.* 48 B ἀρκτέον = δεῖ ἄρχεσθαι, one must begin; in *Ai.* 853 ἀρκτέον τὸ πρᾶγμα = must be begun. Some understand—'*one must be ruled*,' and οὗτοι κακῶς γ' ἄρχοντος, 'No, not *by one* who rules ill': but (*a*) though ἀρκτέα πόλις might mean, 'the city is to be ruled,' an absolute passive use of ἀρκτέον is certainly not warranted by such an isolated example as οὐ καταπληκτέον ἐστίν ('we must not be unnerved') in Dein. *In Dem.* § 108: (ὁ) ἄρχομαί τινος, 'I am ruled by one' (instead of ἐκ or ὑπό), could only plead the analogy of ἀκούω τινός, and lacks evidence.

629 ἄρχοντος, when one rules. ἀρκτέον being abstract, 'it is right to rule,' there is no harshness in the gen. absol. with τινός understood (cp. 612), which is equivalent to ἐάν τις ἄρχῃ: cp. Dem. or. 6 § 20 λέγοντος ἄν τινος πιστεῦσαι οἴεσθε; 'think you that, if any one had said it, they would have believed?' = οἴεσθε, εἴ τις ἔλεγε, πιστεῦσαι ἄν (αὐτούς);—ὦ πόλις πόλις: here, an appeal: in Attic comedy, an exclamation like *o tempora, o mores*: Blaydes cp. Eupolis *ap.* Athen. 424 B ὦ πόλις, πόλις | ὡς εὐτυχὴς εἶ μᾶλλον ἢ καλῶς φρονεῖς: and so Ar. *Ach.* 27.

630 πόλεως. Most of the MSS. have μέτεστι τῆσδ' οὐχί. Had they μέτεστι τῆσδ' οὐ (which appears only in a few inferior MSS.) we should hardly be warranted in ejecting τῆσδ': but, having the choice, we may safely prefer μέτεστιν οὐχὶ to μέτεστι τῆσδ' οὐ. 'I have some right in Thebes, as well as you.' Creon speaks not as a brother of Iocasta, but as a Theban citizen who denies that 'the city belongs to one man' (*Ant.* 737). Plat. *Legg.* 768 B δεῖ δὲ δὴ καὶ τῶν ἰδίων δικῶν κοινωνεῖν κατὰ δύναμιν ἅπαντας· ὁ γὰρ ἀκοινώνητος ὢν ἐξουσίας τοῦ συνδικάζειν ἠγεῖται τὸ παράπαν τῆς πόλεως οὐ μέτοχος εἶναι.

637 οὐκ εἶ...καὶ μὴ...οἴσετε; cp. *Ai.* 75 n.—οἴκους (the king's palace), acc. after εἶ (cp. 533); κατὰ with στέγας only, referring to the house of Creon, who is not supposed to be an inmate of the

CR. But if thou understandest nought? OE. Yet must I rule.

CR. Not if thou rule ill. OE. Hear him, O Thebes!

CR. Thebes is for me also—not for thee alone.

CH. Cease, princes; and in good time for you I see Iocasta coming yonder from the house, with whose help ye should compose your present feud.

IOCASTA.

Misguided men, why have ye raised such foolish strife of tongues? Are ye not ashamed, while the land is thus sick, to stir up troubles of your own? Come, go thou into the house, —and thou, Creon, to thy home,—and forbear to make much of a petty grief.

CR. Kinswoman, Oedipus thy lord claims to do dread things unto me, even one or other of two ills,—to thrust me from the land of my fathers, or to slay me amain.

read, though one or two (as V, V⁴) have *ἐπήρασθ'*. **637** L has an erasure between *σύ τ'* and *οἴκουσ.* The 1st hand seems to have intended *σύ τ' ἐσ οἴκουσ.—κρέων* L, and nearly all the later MSS. In 1459 L again has *κρέων* as voc., but in *Ant.* 211 *κρέον* by correction from *κρέων*: but E has *Κρέον*, and so Elmsley. **640** *δρᾶσαι δικαιοῖ δυοῖν ἀποκρίνας κακοῖν* MSS.—*δυοῖν . . δρᾶν* is my conjecture: see comment.

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palace: see 515, 533.

638 τὸ μηδὲν ἄλγος: the generic use of *μή* ('a grief *such as* to be naught,'—quod nihili *sit*), here giving a causal force ('seeing that it is naught'): cp. 397, 1019; *El.* 1166 *δέξαι... | τὴν μηδὲν ἐς τὸ μηδέν*: **εἰς μέγα φέρειν**, make into a great matter: cp. (*Phil.* 259) *νόσος | ἀεὶ τέθηλε κἀπὶ μεῖζον ἔρχεται.*

640 δυοῖν...ἀποκρίνας κακοῖν. The traditional reading, *δρᾶσαι...δυοῖν*, is the only extant example of **δυοῖν** scanned as one syllable, though in the tragic poets alone the word occurs more than 50 times. Synizesis of *υ* is rare in extant Greek poetry: Pind. *Pyth.* 4. 225 *γενῦῶν*: *Anthol.* 11. 413 (epigram by Ammianus, 1st century A.D.) *ὤκιμον, ἠδῦόσμον, πήγανον, ἀσπάραγος.* Eur. *I. T.* 970 *ὅσαι δ' Ἐρινῦῶν οὐκ ἐπείσθησαν νόμῳ*, and *ib.* 1456 *οἴστροις Ἐρινῦῶν*, where most editors write *Ἐρινῦν*, as *ib.* 299 *Ἐρινῦς* (acc. plur.). Hes. *Scut.* 3 *Ἠλεκτρῦῶνος.* It might be rash to say that Soph. could not have used **δυοῖν** as a monosyllable; for he has used the ordinary synizesis in a peculiarly bold way, *Ai.* 1129 *μή νυν ἀτίμα θεοὺς θεοῖς σεσωμένος*: but at least it moves the strongest suspicion.

ἀποκρίνας, on the other hand, seems genuine. *ἀποκρίνειν* is properly *secernere*, to *set apart: e.g. γῆν* (Plat. *Rep.* 303 D): or *to select:* id. *Legg.* 946 *Α πλήθει τῶν ψήφων ἀποκρίναντας*, having selected (the men) according to the number of votes for each. Here, '*having set apart* (for me) one of two ills' is a phrase suitable to the arbitrary rigour of doom which left a choice only between death and exile.

For **δυοῖν** Elms. proposed *τοῖνδ'* or *τοῖνδέ γ'*: Herm., *τοῖνδ' ἓν*: A. Spengel, *δεῖν'*. I should rather believe that **δρᾶν** was altered into *δρᾶσαι* by a grammarian who looked to **ἀπῶσαι, κτεῖναι**, and perh. also sought a simpler order. But for pres. infin. combined with aor. infin. cp. 623 *θνήσκειν...φυγεῖν*: *Ant.* 204 *μήτε κτερίζειν μήτε κωκῦσαι.* See also *O. C.* 732 *ἦκω γὰρ οὐχ ὡς δρᾶν τι βουληθείς*, where in prose we should have expected *δρᾶσαι.* The quantity of **ἀποκρίνας** is supported by Aesch. *P. V.* 24 *ἀποκρύψει*: *ἀποτροπή* and its cognates in Aesch. and Eur.: *ἐπικρύπτειν* Eur. *Suppl.* 296: *ἐπικράνων I. T.* 51. Blaydes conj. *δοὺς δυοῖν κρῖναι κακοῖν* (*i.e.* 'giving me my choice of two ills'; cp. *O. C.* 640 *τούτων ...δίδωμί σοι | κρίναντι χρῆσθαι*): Dindorf,

ΟΙ. ξύμφημι· δρῶντα γάρ νιν, ὦ γύναι, κακῶς
εἴληφα τοὐμὸν σῶμα σὺν τέχνῃ κακῇ.
ΚΡ. μή νυν ὀναίμην, ἀλλ' ἀραῖος, εἰ σέ τι
δέδρακ', ὀλοίμην, ὧν ἐπαιτιᾷ με δρᾶν. 645
ΙΟ. ὦ πρὸς θεῶν πίστευσον, Οἰδίπους, τάδε,
μάλιστα μὲν τόνδ' ὅρκον αἰδεσθεὶς θεῶν,
ἔπειτα κἀμὲ τούσδε θ' οἳ πάρεισί σοι.

κομμός.

στρ. α'. ΧΟ. 1 πιθοῦ θελήσας φρονήσας τ', ἄναξ, λίσσομαι. 649
ΟΙ. 2 τί σοι θέλεις δῆτ' εἰκάθω;
ΧΟ. 3 τὸν οὔτε πρὶν νήπιον νῦν τ' ἐν ὅρκῳ μέγαν καταίδεσαι.
ΟΙ. 4 οἶσθ' οὖν ἃ χρῄζεις; ΧΟ. οἶδα. ΟΙ. φράζε δὴ τί φής.
ΧΟ. 5 τὸν ἐναγῆ φίλον μήποτ' ἐν αἰτίᾳ 656
6 σὺν ἀφανεῖ λόγῳ σ' ἄτιμον βαλεῖν.
ΟΙ. 7 εὖ νυν ἐπίστω, ταῦθ' ὅταν ζητῇς, ἐμοὶ
8 ζητῶν ὄλεθρον ἢ φυγὴν ἑκ τῆσδε γῆς.

στρ. β'. ΧΟ. 1 οὐ τὸν πάντων θεῶν θεὸν πρόμον 660

The word *συνίζησις*, written over *δυοῖν* in T, seems to show a consciousness of the singularity. **648** *πάρεισί σοι* made in L from *πάρεισ' ἴσοι*. Cp. *El.* 1201. **656 f.** L has *τὸν ἐναγῆι φίλον μήποτ' ἐν αἰτίαι | σὺν ἀφανεῖ λόγον ἄτιμον ἐκβαλεῖν*. Over λόγον an early hand has written γω, indicating λόγῳ, which is found in most of the later MSS. (including A); a few others (as V) have λόγων. Hermann inserted σ' after λόγῳ. The false reading *ἐκβαλεῖν* is in almost all the later MSS.; but T agrees

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θάτερον δυοῖν κακοῖν (where I should at least prefer *κακόν*): 'but since, with either of these supposed readings, the construction would have been perfectly clear, it is hard to see how **ἀποκρίνας**—a far-sought word—could have crept in as an explanatory gloss. That, however, is Whitelaw's view, who suggests that the original may have been something like *φαῦλον αἵρεσίν γ' ἐμοί*. Wolff would compress vv. 640 f. into one, thus: *δρᾶσαι δικαιοῖ, δείν', ἀποκτεῖναι λαβών*.

642 δρῶντα κακῶς τοὐμὸν σῶμα would properly describe bodily outrage: here it is a heated way of saying that Creon's supposed plot touched the *person* of the king (who was to be dethroned), and not merely the *νόμοι πόλεως*.

644 ἀραῖος=*ὥσπερ αὐτὸς ἐπαρῶμαι*.

647 ὅρκον θεῶν (object. gen.), an oath by the gods (since one said *ὀμνύναι θεούς*): *Od.* 2. 377 *θεῶν μέγαν ὅρκον ἀπώμνυ*: 10. 299 *μακάρων μέγαν ὅρκον ὀμόσσαι*: Eur. *Hipp.* 657 *ὅρκοις θεῶν*. But in *O. C.* 1767 Διὸς Ὅρκος is personified.

649—697 The *κομμός* (see p. 9) has a composite strophic arrangement: (1) *1st strophe*, 649—659, (2) *2nd strophe*, 660—668; answering respectively to (3) *1st antistr.*, 678—688, (4) *2nd antistr.*, 689—697.

649 θελήσας, having consented (*πιστεύειν*). *O. C.* 757 *κρύψον* (hide thy woes), *θελήσας ἄστυ καὶ δόμους μολεῖν*. Isae. or. 8 § 11 *ταῦτα ποιῆσαι μὴ θελήσας*. Plut. *Mor.* 149 F *συνδειπνεῖν μὴ θελήσαντος*.—**φρονήσας**, having come to a sound mind. Isocr. or. 8 § 141 *καλόν ἐστιν ἐν ταῖς τῶν ἄλλων ἀδικίαις καὶ μανίαις πρώτους εὖ φρονήσαντας προστῆναι τῆς τῶν Ἑλλήνων ἐλευθερίας*.

651 εἰκάθω: the aor. subj. is certainly most suitable here: *Phil.* 761 *βούλει λάβωμαι*; *El.* 80 *θέλεις | μείνωμεν*; In such phrases the *pres.* subj. (implying a continued or repeated act) is naturally much rarer: *βούλει ἐπισκοπῶμεν* Xen. *Mem.* 3. 5. 1. As regards the form of *εἰκάθω*, Curtius (*Verb* II. 345, Eng. tr. 505), discussing presents in *-θω* and past tenses in *-θον* from vowel stems, warns us against 'looking for anything particularly

ΟΕ. Yea; for I have caught him, lady, working evil, by ill arts, against my person.

ΚΡ. Now may I see no good, but perish accursed, if I have done aught to thee of that wherewith thou chargest me!

ΙΟ. O, for the gods' love, believe it, Oedipus—first, for the awful sake of this oath unto the gods,—then for my sake and for theirs who stand before thee?

Kommos. 1st strophe.

ΧΟ. Consent, reflect, hearken, O my king, I pray thee!

ΟΕ. What grace, then, wouldest thou have me grant thee?

ΧΟ. Respect him who aforetime was not foolish, and who now is strong in his oath.

ΟΕ. Now dost thou know what thou cravest?

ΧΟ. Yea.

ΟΕ. Declare, then, what thou meanest.

ΧΟ. That thou shouldest never use an unproved rumour to cast a dishonouring charge on the friend who has bound himself with a curse.

ΟΕ. Then be very sure that, when thou seekest this, for me thou art seeking destruction, or exile from this land.

ΧΟ. No, by him who stands in the front of all the heavenly host, 2nd strophe.

with Suidas (*s.v.* *ἐναγής*) in *βαλεῖν*.—For *ἐναγῆ* Musgrave conjectured *ἀναγῆ*: for *σὺν*, Seidler *σύ γ'*, reading *λόγων* (which Musgrave, too, preferred). **659** *φυγεῖν*, written by the 1st hand in L, has been changed to *φυγὴν* by an early corrector. **660** *θεῶν θεὸν*. In L *θεὸν* is partially effaced, and in most of the later MSS. it is omitted; thus in A it has been completely erased, a space of four letters being left between

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aoristic in the *θ'* of these verbs. In Greek usage, he holds, 'a decidedly aoristic force' for such forms as *σχεθεῖν* and *εἰκαθεῖν* 'never established itself': and he justly cites *El.* 1014 as a place where *εἰκαθεῖν* is in no way aoristic. He would therefore keep the traditional accent, and write *σχέθειν*, *εἰκάθειν*, with Buttmann. Now, while believing with Curtius that these forms were prob. in origin presents, I also think that in the usage of the classical age they were *often* aorists: as *e.g.* *σχεθεῖν* in Aesch. *Theb.* 429 distinctly is.

652 **οὔτε πρὶν...νῦν τε**: cp. *O. C.* 1397 f.—**μέγαν**, 'great,' *i.e.* strong, worthy of reverence, **ἐν ὅρκῳ**, by means of, in virtue of, his oath: Eur. *Tro.* 669 *ξυνέσει γένει πλούτῳ τε κἀνδρείᾳ μέγαν*: for *ἐν*, cp. *Phil.* 185 *ἔν τ' ὀδύναις ὁμοῦ | λιμῷ τ' οἰκτρός*.

656 'That thou shouldest never lay under an accusation (**ἐν αἰτίᾳ βαλεῖν**), so as to dishonour him (**ἄτιμον**), with the help of an unproved story (**σὺν ἀφανεῖ λόγῳ**), the friend who is liable to a curse (**ἐναγῆ**)': *i.e.* who has just said (644) *ἀραῖος ὀλοίμαν κ.τ.λ.* Aeschin. *In Ctes.* § 110 *γέγραπται γὰρ οὕτως ἐν τῇ ἀρᾷ· εἴ τις τάδε, φησί, παραβαίνοι,...ἐναγής, φησίν, ἔστω τοῦ Ἀπόλλωνος*, 'let him rest under the ban of Apollo': as Creon would rest under the ban of the gods by whom he had sworn. Her. 6. 56 *ἐν τῷ ἄγεϊ ἐνέχεσθαι*, to be liable to the curse. **ἐν αἰτίᾳ βαλεῖν**: [Plat.] *Epist.* 7. 341 A *ὡς μηδέποτε βαλεῖν ἐν αἰτίᾳ τὸν δεικνύντα ἀλλ' αὐτὸν αὑτόν*, 'so that he may never blame his teacher, but only himself,' equiv. to *ἐμβαλεῖν αἰτίᾳ*: cp. the prose phrases *ἐμβάλλειν εἰς συμφοράς, γραφάς, ἔχθραν, κ.τ.λ.* Eur. *Tro.* 305 *εἰς ἔμ' αἰτίαν βάλῃ*. Seidler's *σύ γ' ἀφανεῖ λόγων*, which Wolff adopts, is specious.

660 **οὐ τὸν** = *οὐ μὰ τὸν*, as not seldom; usu. followed by a second negative (as if here we had *οὐκ ἔχω τάνδε φρόνησιν*): 1088, *Ant.* 758, etc.—**πρόμον**, standing

2 Ἅλιον· ἐπεὶ ἄθεος ἄφιλος ὅ τι πύματον
3 ὀλοίμαν, φρόνησιν εἰ τάνδ' ἔχω.
4 ἀλλά μοι δυσμόρῳ γᾶ φθίνουσα
5 τρύχει ψυχάν, τὰ δ' εἰ κακοῖς κακὰ
6 προσάψει τοῖς πάλαι τὰ πρὸς σφῷν.

OI. ὁ δ' οὖν ἴτω, κεἰ χρή με παντελῶς θανεῖν,
ἢ γῆς ἄτιμον τῆσδ' ἀπωσθῆναι βίᾳ.
τὸ γὰρ σόν, οὐ τὸ τοῦδ', ἐποικτίρω στόμα
ἐλεινόν· οὗτος δ', ἔνθ' ἂν ᾖ, στυγήσεται.
KP. στυγνὸς μὲν εἴκων δῆλος εἶ, βαρὺς δ', ὅταν
θυμοῦ περάσῃς. αἱ δὲ τοιαῦται φύσεις
αὑταῖς δικαίως εἰσὶν ἄλγισται φέρειν.
OI. οὔκουν μ' ἐάσεις κἀκτὸς εἶ; KP. πορεύσομαι,
σοῦ μὲν τυχὼν ἀγνῶτος, ἐν δὲ τοῖσδ' ἴσος.

ἀντ. α'. XO. 1 γύναι, τί μέλλεις κομίζειν δόμων τόνδ' ἔσω;

θεῶν and πρόμον. A few, however, (as V,) keep θεὸν and omit θεῶν. T keeps both. **665** φθίνουσα] φθινὰς Dindorf: cp. v. 694. **666** τὰ δ' Kennedy: καὶ τάδ' MSS.: τάδ' Hermann, omitting καί, which the metre (cp. v. 695) condemns. **668** προσ-

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foremost in the heavenly ranks, most conspicuous to the eyes of men: the god 'who sees all things and hears all things' (*Il.* 3. 277 ὃς πάντ' ἐφορᾷς καὶ πάντ' ἐπακούεις): invoked *Trach.* 102 as ὦ κρατιστεύων κατ' ὄμμα.

663 ὅ τι πύματόν (ἐστι), (τοῦτο) **ὀλοίμαν**: schol. φθαρείην ὅπερ ἔσχατον, ἤγουν ἀπώλειαν ἥτις ἐσχάτη.

666 f. τὰ δ'—σφῷν: and, on the other hand, if the ills arising from you two are to be added to the former ills. Prof. Kennedy gives **τὰ δ'**, rightly, I think: for **γᾶ φθίνουσα** refers to the blight and plague (25): **τάδ'** would obscure the contrast between *those* troubles and the new trouble of the quarrel.—**προσάψει** intrans., as perh. only here and in fr. 348 καί μοι τρίτον ῥίπτοντι... | ἀγχοῦ προσῆψεν, 'he came near to me.' Eur. *Hipp.* 188 τὸ μέν ἐστιν ἁπλοῦν· τῷ δὲ συνάπτει | λύπη τε φρενῶν χερσίν τε πόνος, 'is joined.' It is possible, but harsh, to make προσαψει act. with γῆ as subject. Since in 695 ἀλύουσαν κατ' ὀρθὸν οὐρίσας is clearly sound, Herm. rightly struck out καὶ before **τὰ δ'** here. See on 696.

669 ὁ δ' οὖν: then *let* him go: *Ai.* 114 σὺ δ' οὖν... | χρῶ χειρί.

672 ἐλεινόν: tertiary predicate: 'I compassionate thy words, piteous as they are.' Where a possessive pron. with art. has preceded the subst., Soph. sometimes thus subjoins an adj., which really has the predicative force to which its position entitles it, though for us it would be more natural to translate it as a mere attributive: *Ant.* 881 τὸν δ' ἐμὸν πότμον ἀδάκρυτον | οὐδεὶς...στενάζει: *Phil.* 1456 τοὐμὸν ἐτέγχθη | κρᾶτ' ἐνδόμυχον: *El.* 1143 τῆς ἐμῆς πάλαι τροφῆς | ἀνωφελήτου. In 1199 (where see note) τὰν γαμψ. παρθ. χρησμῳδόν is not a similar case. Prof. Kennedy, placing a comma after ἐποικτείρω, but none after τοῦδ', construes: τὸ σὸν στόμα ἐλεινόν (ἐστι), οὐκ ἐποικτείρω τὸ τοῦδε.—**στυγήσεται**, pass. Other examples in Soph. are 1500 ὀνειδιεῖσθε: *O. C.* 581 δηλώσεται, 1186 λέξεται: *Ant.* 210 τιμήσεται, 637 ἀξιώσεται: *El.* 971 καλεῖ: *Phil.* 48 φυλάξεται: among many found in prose as well as in verse are ἀδικήσομαι, ἀλώσομαι, ἐάσομαι, ζημιώσομαι, τιμήσομαι, ὠφελήσομαι. The middle forms of the aorist were alone peculiar to that voice; the so-called 'future middle,' like the rest, was either middle or passive.

673 f. στυγνὸς...περάσῃς: 'thou art seen to be sullen when thou yieldest,

no, by the Sun! Unblest, unfriended, may I die by the uttermost doom, if I have that thought! But my unhappy soul is worn by the withering of the land, and again by the thought that our old sorrows should be crowned by sorrows springing from you twain.

OE. Then let him go, though I am surely doomed to death, or to be thrust dishonoured from the land. Thy lips, not his, move my compassion by their plaint; but he, where'er he be, shall be hated.

CR. Sullen in yielding art thou seen, even as vehement in the excesses of thy wrath; but such natures are justly sorest for themselves to bear.

OE. Then wilt thou not leave me in peace, and get thee gone?

CR. I will go my way; I have found thee undiscerning, but in the sight of these I am just. [*Exit.*

CH. Lady, why dost thou delay to take yon man into the house? 1st antistrophe.

ἄψει] Nauck conj. *προσάξεις*.—*τὰ προσφῶιν* L, *i.e. τὰ πρὸς σφῷν*, which is the only reading known to the later MSS. Nauck gives *τὰ πρόσφατα* (reading *εἰ δύνᾳ, γενοῦ* in 696). **672** *ἐλεεινὸν* MSS.: *ἐλεινὸν* Porson. **679** *δόμον* L: *δόμων* r.

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but fierce when thou hast gone far in wrath': *i.e.*, *as* thou art fierce in passion, *so* art thou sullen in yielding. Greek idiom co-ordinates the clauses, though the emphasis is on *στυγνὸς μὲν εἶκων*, which the other merely enforces by contrast: see on 419.—**βαρὺς**, *bearing heavily* on the object of anger, and so, 'vehement,' 'fierce': *Ai.* 1017 *δύσοργος, ἐν γήρᾳ βαρύς, ib.* 656 *μῆνιν βαρεῖαν*: *Phil.* 1045 *βαρύς τε καὶ βαρεῖαν ὁ ξένος φάτιν τήνδ' εἶπε*: *Ant.* 767 *νοῦς δ' ἐστὶ τηλικοῦτος ἀλγήσας βαρύς*.—**περάσῃς** absol., = *πρόσω ἔλθῃς*: *O. C.* 154 *περᾷς*, (you go too far), *ib.* 885 *πέραν | περῶσ' οἵδε δή*.—**θυμοῦ**, partitive gen.: cp. *Il.* 2. 785 *διέπρησσον πεδίοιο*: Her. 3. 105 *προλαμβάνειν...τῆς ὁδοῦ*: sometimes helped by a prep. or adverbial phrase, as Xen. *Apol.* 30 *προβήσεσθαι πόρρω μοχθηρίας*: 2 *Epist. Tim.* 2. 16 *ἐπὶ πλεῖον γὰρ προκόψουσιν ἀσεβείας*.—Others render: 'resentful [or 'remorseful'] even when thou hast *passed out of* wrath': but (*a*) *περάσῃς* with a simple gen. could not bear this sense: (*b*) the antithesis pointed by **μὲν** and **δὲ** is thus destroyed.

677 **ἀγνῶτος**, active, as in 681, 1133: but passive, 'unknown,' *Ph.* 1008, *Ant.* 1001. Ellendt is not quite accurate in saying that Soph. was the first who used *ἀγνώς* in an active sense, for it is clearly active in Pind. *Pyth.* 9. 58 (478 B.C.) *οὔτε παγκάρπων φυτῶν νήποινον οὔτ' ἀγνῶτα θηρῶν (χθονὸς αἶσαν)*, 'a portion of land not failing in tribute of plants bearing all manner of fruit, nor *a stranger* to beasts of chase.' The passive use was, however, probably older than the active: compare *Od.* 5. 79 *ἀγνῶτες...ἀλλήλοισι* (pass.) with Thuc. 3. 53 *ἀγνῶτες ἀλλήλων* (act.).—**ἐν δὲ τοῖσδ' ἴσος**: **ἐν** of the tribunal or company by whom one is judged: *Ant.* 459 *ἐν θεοῖσι τὴν δίκην | δώσειν*: Eur. *Hipp.* 988 *οἱ γὰρ ἐν σοφοῖς | φαῦλοι παρ' ὄχλῳ μουσικώτεροι λέγειν*: and so, more boldly, *O. C.* 1213 *σκαιοσύναν φυλάσσων ἐν ἐμοὶ (me iudice) κατάδηλος ἔσται*.—**ἴσος**, *aequus*, just: Plat. *Legg.* 975 C *τὸν μέλλοντα δικαστὴν ἴσον ἔσεσθαι*. [Dem.] or. 7 § 35 (by a contemporary of Dem.) *ἴσῳ καὶ κοινῷ δικαστηρίῳ*. So *Ph.* 685 *ἴσος ὢν ἴσοις ἀνήρ*. The Scholiast explains, *παρὰ δὲ τούτοις τῆς ὁμοίας δόξης ἦν καὶ πρώην εἶχον περὶ ἐμέ, i.e. 'of the same repute as before.'* To me such a version of *ἴσος* appears most strange.

678 Creon leaves the scene. The Chorus wish Iocasta to withdraw Oedipus also, that he may be soothed in the house: but she wishes first to learn how the dispute began.

ΙΟ. 2 μαθοῦσά γ' ἥτις ἡ τύχη. 680
ΧΟ. 3 δόκησις ἀγνὼς λόγων ἦλθε, δάπτει δὲ καὶ τὸ μὴ 'νδικον.
ΙΟ. 4 ἀμφοῖν ἀπ' αὐτοῖν; ΧΟ. ναίχι. ΙΟ. καὶ τίς ἦν λόγος;
ΧΟ. 5 ἄλις ἔμοιγ', ἄλις, γᾶς προπονουμένας, 685
6 φαίνεται, ἔνθ' ἔληξεν, αὐτοῦ μένειν.
ΟΙ. 7 ὁρᾷς ἵν' ἥκεις, ἀγαθὸς ὢν γνώμην ἀνήρ,
8 τοὐμὸν παριεὶς καὶ καταμβλύνων κέαρ;

ἀντ. β'. ΧΟ. 1 ὦναξ, εἶπον μὲν οὐχ ἅπαξ μόνον, 689
2 ἴσθι δὲ παραφρόνιμον, ἄπορον ἐπὶ φρόνιμα
3 πεφάνθαι μ' ἄν, εἰ σ' *ἐνοσφιζόμαν,
4 ὅς τ' ἐμὰν γᾶν φίλαν ἐν πόνοισιν
5 ἀλύουσαν κατ' ὀρθὸν οὔρισας, 695
6 τανῦν τ' εὔπομπος ἂν *γένοιο.

684 λόγος L: ὁ λόγος r. **688** Hartung conjectures *παρίης καὶ καταμβλύνεις*, placing a note of interrogation (;) after *ἥκεις*. So Wecklein (writing *παριεῖς* with Cobet). All MSS. give the participles. In L and A there is a marg. gloss *ἐκλύων* on *παριείς*. **693** *εἴ σε νοσφίζομαι* MSS. *εἴ σ' ἐνοσφιζόμαν* Hermann, Hartung (-*ην*), Badham. **694** *ὅς τ'* MSS.: *ὅς γ'* Turnebus, and so Wecklein.—*πόνοις* MSS. *πόνοισιν* Bergk, which obviates the metrical necessity of altering *φθίνουσα* to

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680 μαθοῦσά γ': *sc. κομιῶ*: cp. *Tr.* 335 (n.).

681 δόκησις...λόγων, a *suspicion* resting on mere *assertions* (those made by Oedipus), and not supported by facts (*ἔργα*): hence **ἀγνὼς**, *unknowing*, guided by no real knowledge. Thuc. 1. 4 *οὐ λόγων ...κόμπος τάδε μᾶλλον ἢ ἔργων ἐστὶν ἀλήθεια*: 3. 43 *τῆς οὐ βεβαίου δοκήσεως*.—**δάπτει δὲ**: Oedipus was incensed against Creon, without proof; on the other hand (**δὲ**) Creon also (**καὶ**) was incensed by the unjust accusation.—**δάπτει** might be historic pres., but need not be so taken: Creon is still pained. Aesch. *P. V.* 437 *συννοίᾳ δὲ δάπτομαι κέαρ*. The version, 'and *even* injustice wounds,' would make the words a reflection;—'An accusation galls, *even* when unfounded': but this is unsuitable.

683 f. ἀμφοῖν ἀπ' αὐτοῖν *sc. ἦλθε τὸ νεῖκος*; Thus far, Iocasta only knew that Oedipus charged Creon with treason. The words of the Chorus now hint that Oedipus himself was partly to blame. 'So then,' Iocasta asks, 'provocation had been given on *both sides*?'—**λόγος**, the story (of the alleged treason): for the words of Oed. (642 *δρῶντα κακῶς, τέχνη κακῇ*) had been vague.

685 προπονουμένας, '*already* troubled,' not, 'troubled exceedingly.' *προπονεῖν* always = to suffer *before*, or *for*: Lucian *Iupp. Trag.* § 40 *Ἀθηνᾶ Ἄρην καταγωνίζεται, ἅτε καὶ προπεπονηκότα οἱμαι ἐκ τοῦ τραύματος*, *already* disabled.

687 The evasive answer of the Chorus has nettled Oedipus by implying that the blame was divided, and that both parties ought to be glad to forget it. He could never forget it (672).—**ὁρᾷς ἵν' ἥκεις** conveys indignant reproach: a grave charge has been laid against your king; instead of meeting it with denial, you are led, by your sympathy with Creon, to imply that it cannot be directly met, and must be hushed up. *Ant.* 735 *ὁρᾷς τάδ' ὡς εἰρηκας ὡς ἄγαν νέος*: *El.* 628 *ὁρᾷς; πρὸς ὀργὴν ἐκφέρει*.

688 παριεὶς with **τοὐμὸν κέαρ**, seeking to relax, enervate, my resentment: a sense which the close connection with **καταμβλύνων** interprets, though the more ordinary meaning for **παριεὶς**, had it stood *alone* here, would be 'neglecting,' 'slighting' (*πόθος παρεῖτο*, *El.* 545): cp. Ar. *Eq.* 436 *τοῦ ποδὸς παρίει*, slack away (some of) the sheet: Eur. *Cycl.* 591 *ὕπνῳ παρειμένος*: *Or.* 210 *τῷ λίαν παρειμένῳ* (neut.) by too great languor. Schneidewin

Io. I will do so, when I have learned what hath chanced.

Ch. Blind suspicion, bred of talk, arose; and, on the other part, injustice wounds.

Io. It was on both sides?

Ch. Aye.

Io. And what was the story?

Ch. Enough, methinks, enough—when our land is already vexed—that the matter should rest where it ceased.

Oe. Seest thou to what thou hast come, for all thy honest purpose, in seeking to slack and blunt my zeal?

Ch. King, I have said it not once alone—be sure that I should have been shown a madman, bankrupt in sane counsel, if I put thee away—thee, who gavest a true course to my beloved country when distraught by troubles—thee, who now also art like to prove our prospering guide. 2nd antistrophe.

φθινάς in 665. Blaydes suggests *πόνοις τότ'*. **695** *ἀλύουσαν*] *σαλεύουσαν* Dobree. **696** *τὰ νῦν δ'* L 1st hand: but *δ'* has been changed to *τ'* by an early corrector, perh. the first. A has *τ'*, but *δ'* prevailed in the later MSS.—*εἰ δύναιο γενοῦ* L. The 1st hand wrote *εἰ δύναι γενοῦ*. The *ο* was added to *δύναι* (as Dübner thinks) by the first corrector, S. Over the letters *αι* something has been erased,—two accents,

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understands, 'neglecting my interest, and blunting (your) feeling': but **τούμόν** must surely agree with **κέαρ**.

692 ἐπὶ φρόνιμα: [Dem.] or. 25 § 31 *ἐπὶ μὲν καλὸν ἢ χρηστὸν ἢ τῆς πόλεως ἄξιον πρᾶγμα οὐδὲν οὗτός ἐστι χρήσιμος*.

693 πεφάνθαι ἄν, oblique of *πεφασμένος ἂν ἦν*: for the tense cp. Isocr. or. 5 § 56 *λοιπὸν ἂν ἦν...εἰ μὴ ἐπεποίητο*. Whitelaw, taking *πεφάνθαι μ' ἄν* as oblique of *πεφασμένος ἂν εἴην*, defends the *εἴ σε νοσφίζομαι* of the MSS. by Plat. *Phaedr.* 228 A *εἰ ἐγὼ Φαῖδρον ἀγνοῶ, καὶ ἐμαυτοῦ ἐπιλέλησμαι*, and *Apol.* 25 B *πολλὴ ἂν τις εὐδαιμονία εἴη περὶ τοὺς νέους, εἰ εἷς μὲν μόνος αὐτοὺς διαφθείρει, κ.τ.λ.* But the playful or ironical tone which *εἰ* with the pres. indic. gives to those passages seems hardly in place here. The change of one letter restores the required **ἐνοσφιζόμαν**.

694 ὅς τε is not for *ὅς*, though in *El.* 151 *ἄτ'* = *ἤ*, and *Tr.* 824 *ὅτ'* = *ὅ*: rather *τε* goes with **οὔρισας**: cp. *El.* 249 *ἔρροι τ' ἂν αἰδὼς | ἀπάντων τ' εὐσέβεια θνατῶν*.

695 ἀλύουσαν, of one maddened by suffering, *Ph.* 1194 *ἀλύοντα χειμερίῳ λύπᾳ*. The conj. *σαλεύουσαν* is tame.

696 ἂν γένοιο. The MSS. have **εἰ δύναιο γενοῦ**: for *δύναιο*, the 1st hand of L had written *δύναι, i.e. δύνᾳ*. Now **εἰ δύνᾳ γενοῦ** is satisfactory in itself, since *δύνᾳ* for *δύνασαι* has good authority in Attic, as Eur. *Hec.* 253 *δρᾷς δ' οὐδὲν ἡμᾶς εὖ, κακῶς δ' ὅσον δύνᾳ*. But then we must correct the strophe, 667,—as by writing there *τὰ πρὸς σφῷν τοῖς πάλαι προσάψετον*, which I should prefer to Nauck's ingenious *προσάψει τοῖς πάλαι τὰ πρόσφατα*. Verse 667, however, seems right as it stands: it gives a better rhythm for the closing cadence than we should obtain by adding a syllable. And if so, **εἰ δύναιο** (or **δύνᾳ**) **γενοῦ** here must be reduced to ⏑ – ⏑. (1) If with Hermann we simply omit *γενοῦ*, the elliptical **εἰ δύναιο**—*understanding ἴσθι* or *γενοῦ*—is intolerably harsh; to me it does not seem even Greek. (2) **εἰ γένοιο**, 'mayest thou become!' is read by Bergk and Dindorf; cp. 863 *εἴ μοι ξυνείη*. (3) To this I much prefer **ἂν γένοιο**, which Blaydes adopts; but I do so for a reason which he does not give. I suspect that **εἰ δύναιο** was a marginal gloss intended to define the sense of **ἂν γένοιο**, and that *ἂν γένοιο* was corrupted to *γενοῦ* when **εἰ δύναιο** had crept into the text. (4) Prof. Kennedy conjectures **εἴ τό γ' ἔν σοι**: 'now also | *with thy best skill* thou ably waftest.' Since the metre of 667 is not certainly sound, no treatment of our verse can be confident.

ΙΟ. πρὸς θεῶν δίδαξον κἄμ', ἄναξ, ὅτου ποτὲ
μῆνιν τοσήνδε πράγματος στήσας ἔχεις.
ΟΙ. ἐρῶ· σὲ γὰρ τῶνδ' ἐς πλέον, γύναι, σέβω· 700
Κρέοντος, οἷά μοι βεβουλευκὼς ἔχει.
ΙΟ. λέγ', εἰ σαφῶς τὸ νεῖκος ἐγκαλῶν ἐρεῖς.
ΟΙ. φονέα με φησὶ Λαΐου καθεστάναι.
ΙΟ. αὐτὸς ξυνειδώς, ἢ μαθὼν ἄλλου πάρα;
ΟΙ. μάντιν μὲν οὖν κακοῦργον εἰσπέμψας, ἐπεὶ 705
τό γ' εἰς ἑαυτὸν πᾶν ἐλευθεροῖ στόμα.
ΙΟ. σύ νυν ἀφεὶς σεαυτὸν ὧν λέγεις πέρι
ἐμοῦ 'πάκουσον, καὶ μάθ' οὕνεκ' ἐστί σοι
βρότειον οὐδὲν μαντικῆς ἔχον τέχνης.
φανῶ δέ σοι σημεῖα τῶνδε σύντομα. 710
χρησμὸς γὰρ ἦλθε Λαΐῳ ποτ', οὐκ ἐρῶ
Φοίβου γ' ἀπ' αὐτοῦ, τῶν δ' ὑπηρετῶν ἄπο,
ὡς αὐτὸν ἥξοι μοῖρα πρὸς παιδὸς θανεῖν,

according to Dübner; Campbell suggests *σύ.—εἰ δύναιο γενοῦ* (*εἰ δύναι ὁ γενοῦ* Bodl. Barocc. 66) is also the reading of the later MSS. See comment. **702** *ἐρεῖς*] *κυρεῖς* Eggert.—*ἐγκαλεῖν ἔχεις* M. Seyffert. **709** *ἔχον*] *τυχὸν* Hartung; *λαχὸν*

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697 f. κἄμ': these men know it: allow me also to know it.—**ὅτου...πράγματος**, causal gen.; *Ant.* 1177 *πατρὶ μηνίσας φόνου.*—**στήσας ἔχεις**, hast set up, *i.e.* conceived as an *abiding* sentiment, referring to 672 and 689. Cp. Eur. *I. A.* 785 *ἐλπὶς... | οἵαν... | στήσασαι τάδ' ἐς ἀλλήλας | μυθεύσουσι* (Fritzsch).

700 f. τῶνδ' ἐς πλέον=*πλέον ἢ τούσδε*, not *πλέον ἢ οἵδε*. The Chorus having hinted that Oedipus was partly to blame, he deigned no reply to their protests of loyalty (689 f.). But he respects Iocasta's judgment more, and will answer *her.*—**Κρέοντος**, *sc. στήσας ἔχω τὴν μῆνιν*: causal gen. answering to *ὅτου πράγματος.*—**βεβουλευκὼς**: in this periphrasis, the perf. part. is rarer than the aor. part.: *Ph.* 600 n.

702 λέγ': speak, if you can make a clear statement (**εἰ σαφῶς ἐρεῖς**) in imputing the blame of the feud: *i.e.* if you are prepared to explain the vague *οἷα* (701) by defining the provocation.—**ἐγκαλεῖν νεῖκός** (*τινι*)=to charge one with (*beginning*) a quarrel: as *Phil.* 328 *χόλον* (*τινὸς*) *κατ' αὐτῶν ἐγκαλῶν*, charging them with having *provoked* your anger at a deed.

704 f. αὐτὸς ξυνειδώς: *i.e.* does he speak *as* from his own knowledge (of your guilt)?—**μὲν οὖν**, 'nay.' *El.* 1503. Ar. *Eq.* 13 ΝΙ. *λέγε σύ.* ΔΗ. *σὺ μὲν οὖν λέγε.* Distinguish *μὲν οὖν* in 483, where each word has a separate force.

706 τό γ' εἰς ἑαυτὸν, in what concerns himself: Eur. *I. T.* 691 *τὸ μὲν γὰρ εἰς ἔμ' οὐ κακῶς ἔχει.*—**πᾶν ἐλευθεροῖ**, sets wholly free (from the discredit of having brought such a charge): *Ant.* 445 *ἔξω βαρείας αἰτίας ἐλεύθερον*: Plat. *Legg.* 756 D *ἐλεύθερον ἀφεῖσθαι τῆς ζημίας.*

707 ἀφεὶς σεαυτόν, an appropriate phrase, since *ἀφιέναι* was the regular term when the natural avenger of a slain man voluntarily released the slayer from the penalties: Dem. or. 38 § 59 *ἂν ὁ παθὼν αὐτὸς ἀφῇ τοῦ φόνου τὸν δράσαντα*: Antiph. or. 2 § 2 *οὐ τὸν αἴτιον ἀφέντες τὸν ἀναίτιον διώκομεν.*

708 μάθ' *κ.τ.λ.*: learn that thou canst find no mortal creature sharing in the art of divination.—**σοι** ethic dat.: **ἐστὶν ἔχον**=**ἔχει** (Eur. *Suppl.* 427 *τί τούτων ἐστὶν οὐ καλῶς ἔχον;*): **τέχνης**, partitive gen. The *gods* have prescience (498); but they impart it to no *man*,—not even to such ministers as the Delphian priests. Iocasta reveres the gods (647): it is to them, and first to Apollo, that she turns

Io. In the name of the gods, tell me also, O king, on what account thou hast conceived this steadfast wrath.

Oe. That will I; for I honour thee, lady, above yonder men:—the cause is Creon, and the plots that he hath laid against me.

Io. Speak on—if thou canst tell clearly how the feud began.

Oe. He says that I stand guilty of the blood of Laïus.

Io. As on his own knowledge? Or on hearsay from another?

Oe. Nay, he hath made a rascal seer his mouth-piece; as for himself, he keeps his lips wholly pure.

Io. Then absolve thyself of the things whereof thou speakest; hearken to me, and learn for thy comfort that nought of mortal birth is a sharer in the science of the seer. I will give thee pithy proof of that.

An oracle came to Laïus once—I will not say from Phoebus himself, but from his ministers—that the doom should overtake him to die by the hand of his child,

Heimsoeth. **713** ἥξοι L 1st hand, changed by an early hand to ἥξει. Most of the later MSS. have ἥξει, but one or two (V, L^2) ἥξοι.—Canter conject. ἔξει: K. Halm,

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in trouble (911). But the shock which had befallen her own life,—when at the bidding of Delphi her first-born was sacrificed without saving her husband Laïus—has left a deep and bitter conviction that no mortal, be he priest or seer, shares the divine foreknowledge. In the Greek view the *μάντις* might be (1) first, the god himself, speaking through a divinely frenzied being in whom the human reason was temporarily superseded (hence the popular derivation of *μαντική* from *μανία*): Plat. *Tim.* 71 E *μαντικὴν ἀφροσύνῃ θεὸς ἀνθρωπίνῃ δέδωκεν· οὐδεὶς γὰρ ἔννους ἐφάπτεται μαντικῆς ἐνθέου καὶ ἀληθοῦς*: this was much the same as the Egyptian belief, Her. 2. 83 *μαντικὴ δὲ αὐτοῖσι ὧδε διακέεται. ἀνθρώπων μὲν οὐδενὶ προσκέεται ἡ τέχνη, τῶν δὲ θεῶν μετεξετέροισι.* (2) Secondly, the *μάντις* might be a man who reads signs from birds, fire, etc., by rule of mystic science: it was against this *τέχνη* that scepticism most readily turned: Eur. *El.* 399 *Λοξίου γὰρ ἔμπεδοι | χρησμοί, βροτῶν δὲ μαντικὴν χαίρειν λέγω.* Iocasta means: 'I will not say that the message came through the lips of a truly god-possessed interpreter; but at any rate it came from the priests; it was an effort of human *μαντική*.' So in 946, 953 *θεῶν μαντεύματα* are oracles which *professed* to come from the gods. Others render:—'Nothing in mortal affairs *is connected with* the mantic art': *i.e.* is affected by it, comes within its ken. Then **ἐστὶν ἔχον** will not stand for *ἔχεται* (which it could not do), but for *ἔχει*, as meaning '*is* of,' 'belongs to.' Her. has *ἔχειν* as = *εἶναι with expressions equivalent to an adverb*, as 2. 91 *ἀγῶνα γυμνικὸν διὰ πάσης ἀγωνίης ἔχοντα*, '*consisting in* every sort of contest,' as he might have said *πολυτρόπως ἔχοντα*: so 3. 128 *περὶ πολλῶν ἔχοντα πρηγμάτων* (= *πολλαχῶς*): 6. 42 *κατὰ χώρην* (= *ἐμπέδως*) *ἔχοντες*: 7. 220 *ἐν ἕπεσι ἐξαμέτροισι ἔχοντα*. But such instances are wholly different from the supposed use of *ἔχειν alone* as = *εἶναι* with a partitive genitive.

711 οὐκ ἐρῶ *κ.τ.λ.* The exculpation of Apollo *himself* here is obviously not inconsistent with 720, which does not ascribe the prediction to him. And in 853 (*ὅν γε Λοξίας | διεῖπε*) the name of the god merely stands for that of his Delphian priesthood.

713 ἥξοι is better than the conject. ἔξοι ('constrain'), as expressing the suddenness with which the doom should

ὅστις γένοιτ' ἐμοῦ τε κἀκείνου πάρα.
καὶ τὸν μέν, ὥσπερ γ' ἡ φάτις, ξένοι ποτὲ
λῃσταὶ φονεύουσ' ἐν τριπλαῖς ἁμαξιτοῖς·
παιδὸς δὲ βλάστας οὐ διέσχον ἡμέραι
τρεῖς, καί νιν ἄρθρα κεῖνος ἐνζεύξας ποδοῖν
ἔρριψεν ἄλλων χερσὶν εἰς ἄβατον ὄρος.
κἀνταῦθ' Ἀπόλλων οὔτ' ἐκεῖνον ἤνυσεν
φονέα γενέσθαι πατρός, οὔτε Λάϊον,
τὸ δεινὸν οὐφοβεῖτο, πρὸς παιδὸς θανεῖν.
τοιαῦτα φῆμαι μαντικαὶ διώρισαν,
ὧν ἐντρέπου σὺ μηδέν· ὧν γὰρ ἂν θεὸς
χρείαν ἐρευνᾷ ῥᾳδίως αὐτὸς φανεῖ.
ΟΙ. οἷόν μ' ἀκούσαντ' ἀρτίως ἔχει, γύναι,
ψυχῆς πλάνημα κἀνακίνησις φρενῶν.
ΙΟ. ποίας μερίμνης τοῦθ' ὑποστραφεὶς λέγεις;
ΟΙ. ἔδοξ' ἀκοῦσαι σοῦ τόδ', ὡς ὁ Λάϊος
κατασφαγείη πρὸς τριπλαῖς ἁμαξιτοῖς.
ΙΟ. ηὐδᾶτο γὰρ ταῦτ', οὐδέ πω λήξαντ' ἔχει.
ΟΙ. καὶ ποῦ 'σθ' ὁ χῶρος οὗτος οὗ τόδ' ἦν πάθος;
ΙΟ. Φωκὶς μὲν ἡ γῆ κλῄζεται, σχιστὴ δ' ὁδὸς
ἐς ταὐτὸ Δελφῶν κἀπὸ Δαυλίας ἄγει.

ξένοι. **719** εἰς ἄβατον ὄρος MSS.: ἄβατον εἰς ὄρος Musgrave. **722** θανεῖν MSS. In L γρ. παθεῖν has been written above by a late hand: A has the same gloss. **728** ὑπο-

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overtake him. *El.* 489 ἥξει...Ἐρινύς. The simple acc. **αὐτὸν**, since **ἥξει**=καταλήψοιτο: cp. Her. 9. 26 φαμὲν ἡμέας ἱκνέεσθαι ἡγεμονεύειν, instead of ἐς ἡμέας (2. 29).

714 **ὅστις γένοιτ'** is oblique for ὅστις ἂν γένηται (whoever may be born), not for ὅστις ἐγένετο (who has been born): Laïus received the oracle before the birth of the child.

715 **ξένοι**: not Thebans, much less of his own blood.

716 See on 733.

717 **διέσχον**. 'Three days had not separated the child's birth from us': three days had not passed since its birth. Plut. *Tib. Gracch.* § 18 κελεύσαντος ἐκείνου διασχεῖν τὸ πλῆθος, to keep the crowd off.—**βλάστας** cannot be acc. of respect ('as to the birth'), because **διέσχον** could not mean 'had elapsed': when διέχειν is intrans. it means (*a*) to be distant, Thuc. 8. 79 διέχει δὲ ὀλίγον ταύτῃ ἡ Σάμος τῆς ἠπείρου: or (*b*) to extend, Her. 4. 42 διώρυχα...διέχουσαν ἐς τὸν Ἀράβιον κόλπον.

718 **καί**=ὅτε (parataxis instead of hypotaxis): Thuc. 1. 50 ἤδη δὲ ἦν ὀψὲ... καὶ οἱ Κορίνθιοι ἐξαπίνης πρύμναν ἐκρούοντο.—**ἄρθρα ποδοῖν**=τὰ σφυρά: **ἐνζεύξας**, fastened together by driving a pin through them, so as to maim the child and thus lessen the chance of its being reared if it survived exposure: Eur. *Ph.* 22 (Iocasta speaks) ἔσπειρεν ἡμῖν παῖδα, καὶ σπείρας βρέφος, | γνοὺς τἀμπλάκημα τοῦ θεοῦ τε τὴν φάτιν, | λειμῶν' ἐς Ἥρας καὶ Κιθαιρῶνος λέπας | δίδωσι βουκόλοισιν ἐκθεῖναι βρέφος, | σφυρῶν σιδηρᾶ κέντρα διαπείρας μέσον (better μέσων), | ὅθεν νιν Ἕλλὰς ὠνόμαζεν Οἰδίπουν. Seneca *Oed.* 812 *Forata ferro gesseras vestigia, Tumore nactus nomen ac vitio pedum.*

719 **εἰς ἄβατον ὄρος**: the tribrach con-

who should spring from him and me.

Now Laïus,—as, at least, the rumour saith,—was murdered one day by foreign robbers at a place where three highways meet. And the child's birth was not three days past, when Laïus pinned its ankles together, and had it thrown, by others' hands, on a trackless mountain.

So, in that case, Apollo brought it not to pass that the babe should become the slayer of his sire, or that Laïus should die—the dread thing which he feared—by his child's hand. Thus did the messages of seer-craft map out the future. Regard them, thou, not at all. Whatsoever needful things the god seeks, he himself will easily bring to light.

OE. What restlessness of soul, lady, what tumult of the mind hath just come upon me since I heard thee speak!

IO. What anxiety hath startled thee, that thou sayest this?

OE. Methought I heard this from thee,—that Laïus was slain where three highways meet.

IO. Yea, that was the story; nor hath it ceased yet.

OE. And where is the place where this befell?

IO. The land is called Phocis; and branching roads lead to the same spot from Delphi and from Daulia.

στραφεὶσ L: ὕπο στραφεὶς r, which Dindorf and others prefer. ἐπιστραφεὶς Blaydes. **730** διπλαῖσ L: τριπλαῖς r.

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tained in one word gives a ruggedness which is certainly intentional here, as in 1496 *τὸν πατέρα πατήρ*, *Ai.* 459 *πεδία τάδε*. A tribrach in the 5th place, always rare, usually occurs either when the penultimate word of the verse is a *paeon primus* (–⏑⏑⏑), as *El.* 326 *ἐντάφια χεροῖν*, or when the last word is a *paeon quartus* (⏑⏑⏑–), as *Phil.* 1302 *ἄνδρα πολέμιον*. Verse 967 below is exceptional.

720 κάνταῦθ': cp. 582.

722 It is more likely that, as our MSS. suggest, παθεῖν should have been a commentator's conjecture than that θανεῖν should have been a copyist's error (from v. 713). No objection can be drawn from the occurrence of *πρὸς παιδὸς θανεῖν* so soon after 713: see on 519.

723 τοιαῦτα...διώρισαν, *i.e.* made predictions at once so *definite* and so *false*: φῆμαι, a solemn word used scornfully: cp. 86. The sense of *διώρισαν* in 1083 is slightly different: here we might compare Dem. or. 20 § 158 *ὁ Δράκων... καθαρὸν διώρισεν εἶναι*, 'has *laid down* that the man is pure.'

725 ὧν χρείαν ἑρευνᾷ: a bold phrase blended, as it were, from *ὧν ἂν χρείαν ἔχῃ* and *ἃ ἂν χρήσιμα* (*ὄντα*) *ἑρευνᾷ*: cp. *Phil.* 327 *τίνος... | χόλον...ἐγκαλῶν*, instead of *τίνος χόλον ἔχων* or *τί ἐγκαλῶν*.

726—754 The mention of '*three roads*' (716) has startled Oedipus. He now asks concerning (1) the place, (2) the time, (3) the person. The agreement of (1) with (2) dismays him; that of both with (3) flashes conviction to his mind.

727 πλάνημα denotes the fearful 'wandering' of his thought back to other days and scenes; as *ἔδοξ'* (729) is the word of one who has been in a troubled dream.

728 ποίας μερ. ὑποστρ., having turned round on account of (=startled by) what care,—like a man whom a sound at his back causes to turn in alarm:—far more expressive than *ἐπιστραφείς*, which would merely denote attention. For the gen., cp. *Ai.* 1116 *τοῦ δὲ σοῦ ψόφου | οὐκ ἂν στραφείην*.

731 λήξαντ': the breath of rumour is as a breeze which has not yet fallen: cp. *Ai.* 258 *νότος ὡς λήγει*, and *O. C.* 517.

733 σχιστὴ δ' ὁδός. In going from

ΟΙ. καὶ τίς χρόνος τοῖσδ' ἐστὶν οὐξεληλυθώς; 735
ΙΟ. σχεδόν τι πρόσθεν ἢ σὺ τῆσδ' ἔχων χθονὸς
ἀρχὴν ἐφαίνου τοῦτ' ἐκηρύχθη πόλει.
ΟΙ. ὦ Ζεῦ, τί μου δρᾶσαι βεβούλευσαι πέρι;
ΙΟ. τί δ' ἐστί σοι τοῦτ', Οἰδίπους, ἐνθύμιον;
ΟΙ. μήπω μ' ἐρώτα· τὸν δὲ Λάϊον φύσιν 740
τίν' εἶχε φράζε, *τίνος ἀκμὴν ἤβης ἔχων.
ΙΟ. μέγας, χνοάζων ἄρτι λευκανθὲς κάρα,
μορφῆς δὲ τῆς σῆς οὐκ ἀπεστάτει πολύ.
ΟΙ. οἴμοι τάλας· ἔοικ' ἐμαυτὸν εἰς ἀρὰς
δεινὰς προβάλλων ἀρτίως οὐκ εἰδέναι. 745
ΙΟ. πῶς φής; ὀκνῶ τοι πρὸς σ' ἀποσκοποῦσ', ἄναξ.
ΟΙ. δεινῶς ἀθυμῶ μὴ βλέπων ὁ μάντις ᾖ.
δείξεις δὲ μᾶλλον, ἢν ἓν ἐξείπῃς ἔτι.
ΙΟ. καὶ μὴν ὀκνῶ μέν, ἂν δ' ἔρῃ μαθοῦσ' ἐρῶ.

740 *φύσιν* | *τίν' εἶχε φράζε· τίνα δ' ἀκμὴν ἤβης ἔχων*. L. The only variation in the later MSS. is *ἔσχε* for *εἶχε* (A). I adopt a former conjecture of Nauck's, *τίνος* for *τίνα δ'*. Wecklein changes *ἤβης ἔχων* to *ἔχων ἔβη*: Meineke changes *ἤβης* to *τότ' ἦλθ'*: Wolff gives, *τίν' εἶχε, φράζ' ἔτ'· ἦν δ' ἀκμὴν ἤβης ἔχων*; Others seek a substitute either (1) for *ἔχων*, as Brunck *τότε*, Kennedy *ἔτι*: or (2) for *εἶχε*, as Dindorf *ἦλθε*, Hartung *ἔτυχε*, Schneidewin and Blaydes *εἶρπε*. **742** *μέγας* L. A few later MSS. (Δ, Pal., and V as corrected) have *μέλας*, which Wecklein adopts.—*χνοάζων*

Thebes to Delphi, the traveller passes by these 'Branching Roads,'—still known as the *τρίοδοι*, but better as the *στενό*: from Daulia it is a leisurely ride of about an hour and a half along the side of Parnassus. The following is from my notes taken on the spot:—'A bare isolated hillock of grey stone stands at the point where our path from Daulia meets the road to Delphi, and a third road that stretches to the south. There, in front, we are looking up the road down which Oedipus came [from Delphi]; we are moving in the steps of the man whom he met and slew; the road runs up a wild and frowning pass between Parnassus on the right hand and on the left the spurs of the Helicon range, which here approach it. Away to the south a wild and lonely valley opens, running up among the waste places of Helicon, a vista of naked cliffs or slopes clothed with scanty herbage, a scene of inexpressible grandeur and desolation' (*Modern Greece* p. 79). At this *σχιστὴ ὁδός* Pausanias saw *τὰ τοῦ Λαΐου μνήματα καὶ οἰκέτου τοῦ ἑπομένου*: the legend was that Damasistratus king of Thebes had found the bodies and buried them (10. 5 § 4). The spot has a modern monument which appeals with scarcely less force to the imagination of a visitor,—the tomb of a redoubtable brigand who was killed in the neighbourhood many years ago.

734 ταὐτὸ, but in 325 *ταὐτὸν*: cp. *Tr.* 325 n. **ἀπὸ** with both genitives: cp. 761, 1205.

735 τοῖσδ'. For the dat. cp. Her. 2. 145 *Διονύσῳ μέν νυν...κατὰ ἑξακόσια ἔτεα καὶ χίλια μάλιστά ἐστι ἐς ἐμέ· Ἡρακλέϊ δὲ...κατὰ εἰνακόσια ἔτεα· Πανὶ δὲ κατὰ τὰ ὀκτακόσια μάλιστα ἐς ἐμέ*. Then from *persons* the idiom is transferred to *things*: Thuc. 3. 29 *ἡμέραι μάλιστα ἦσαν τῇ Μυτιλήνᾳ ἑαλωκυίᾳ ἑπτά*.

736 σχεδόν τι πρόσθεν. The interval supposed between the death of Laïus and the accession of Oedipus must be long enough to contain the process by which the Sphinx had gradually brought Thebes

ΟΕ. And what is the time that hath passed since these things were?

ΙΟ. The news was published to the town shortly before thou wast first seen in power over this land.

ΟΕ. O Zeus, what hast thou decreed to do unto me?

ΙΟ. And wherefore, Oedipus, doth this thing weigh upon thy soul?

ΟΕ. Ask me not yet; but say what was the stature of Laïus, and how ripe his manhood.

ΙΟ. He was tall,—the silver just lightly strewn among his hair; and his form was not greatly unlike to thine.

ΟΕ. Unhappy that I am! Methinks I have been laying myself even now under a dread curse, and knew it not.

ΙΟ. How sayest thou? I tremble when I look on thee, my king.

ΟΕ. Dread misgivings have I that the seer can see. But thou wilt show better if thou wilt tell me one thing more.

ΙΟ. Indeed—though I tremble—I will answer all thou askest, when I hear it.

L, not altered from *χνοάζον*: nor is the latter (so far as I know) in any MS.—*λευκανθὲς* L, which is the usual reading in the later MSS.; only one or two have *λευκανθεὶς* (Γ) or *λευκανθὲν* (Δ). Hartung reads *χνοάζον...λευκανθεὶς κάρα*. **743** In L *ἀπεστάτει* has been made from *ἀποστάτει* by an early hand. **749** *ἃ δ' ἂν* L, and so nearly all the later MSS. (but *ἂν δ'* Dresd. a, *ἀν δ'* Bodl. Laud. 54). On such a point as *ἃ δ' ἂν versus ἂν δ'*, the authority of our MSS. is not decisive. In *O. C.* 13 *ἀν δ'* seems clearly preferable to *ἃ δ' ἀν* (L there has *ἀν*, omitting *δ'*); and

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to despair: but Soph. probably had no very definite conception of it: see on 758.

738 *ὦ Ζεῦ*. A slow, halting verse, expressing the weight on his soul: the neglect of caesura has this purpose.

739 *ἐνθύμιον*: Thuc. 7. 50 *ἡ σελήνη ἐκλείπει...καὶ οἱ Ἀθηναῖοι...ἐπισχεῖν ἐκέλευον τοὺς στρατηγούς, ἐνθύμιον ποιούμενοι*.

740 I do not believe that Soph., or any Greek, could have written *φύσιν | τίν' εἶχε, φράζε, τίνα δ' ἀκμὴν ἥβης ἔχων*, which Herm. was inclined to defend as if *τίνα φύσιν εἶχε=τίς ἦν φύσιν*. Now *τίνος* would easily pass into *τίνα δ'* with a scribe who did not follow the construction; and to restore *τίνος* seems by far the most probable as well as the simplest remedy. No exception can be taken to the phrase *τίνος ἀκμὴν ἥβης* as='the ripeness of what period of vigorous life.'

742 *χνοάζων λευκανθὲς κάρα=ἔχων χνοάζον λευκαῖς κάρα*: Ar. *Nub.* 978 *χνοῦς ὥσπερ μήλοισιν ἐπήνθει* (the down on his chin was as the bloom on apples): here the verb marks the *light* strewing of silver in dark hair. Cp. *El.* 43 *ἠθισμένον*. As Aesch. has *μελανθὲς γένος*, 'swarthy' (*Suppl.* 154), so in *Anthol.* 12. 165 (Jacobs II. 502) *λευκανθής*='of fair complexion' as opp. to *μελίχρους*.

744 *τάλᾶς*, as being for *τάλανς*: Ar. *Av.* 1494 *οἶμοι τάλας, ὁ Ζεὺς ὅπως μή μ' ὄψεται*. In *Anthol.* 9. 378 (Jac. II. 132) *καὶ κοιμῶ μεταβάς, ὦ τάλας, ἀλλαχόθι, τάλαν* is an easy remedy: but not so in Theocr. 2. 4 *ἀφ' ὧ τάλας οὐδέποθ' ἥκει*, where *πέλας* has been conjectured.—*ἔοικα ...οὐκ εἰδέναι=ἔοικεν ὅτι οὐκ ἤδη*: cp. 236 f.

749 *καὶ μήν*, 'indeed' I fear (as you do): *Ant.* 221, *El.* 556.—*ἂν δ'* is certainly preferable to *ἃ δ' ἄν* in a poet whose versification is not characterised by any love of unnecessary *διάλυσις*. Even in prose we find *ὃς ἂν δέ* instead of *ὃς δὲ ἄν*, Her. 7. 8.

ΟΙ. πότερον ἐχώρει βαιός, ἢ πολλοὺς ἔχων
ἄνδρας λοχίτας, οἳ ἀνὴρ ἀρχηγέτης;
ΙΟ. πέντ' ἦσαν οἱ ξύμπαντες, ἐν δ' αὐτοῖσιν ἦν
κῆρυξ· ἀπήνη δ' ἦγε Λάϊον μία.
ΟΙ. αἰαῖ, τάδ' ἤδη διαφανῆ. τίς ἦν ποτὲ
ὁ τούσδε λέξας τοὺς λόγους ὑμῖν, γύναι;
ΙΟ. οἰκεύς τις, ὅσπερ ἵκετ' ἐκσωθεὶς μόνος.
ΟΙ. ἦ κἀν δόμοισι τυγχάνει τανῦν παρών;
ΙΟ. οὐ δῆτ'· ἀφ' οὗ γὰρ κεῖθεν ἦλθε καὶ κράτη
σέ τ' εἶδ' ἔχοντα Λάϊόν τ' ὀλωλότα,
ἐξικέτευσε τῆς ἐμῆς χειρὸς θιγὼν
ἀγρούς σφε πέμψαι κἀπὶ ποιμνίων νομάς,
ὡς πλεῖστον εἴη τοῦδ' ἄποπτος ἄστεως.
κἄπεμψ' ἐγώ νιν· ἄξιος γὰρ οἴ' ἀνὴρ
δοῦλος φέρειν ἦν τῆσδε καὶ μείζω χάριν.
ΟΙ. πῶς ἂν μόλοι δῆθ' ἡμὶν ἐν τάχει πάλιν;
ΙΟ. πάρεστιν· ἀλλὰ πρὸς τί τοῦτ' ἐφίεσαι;
ΟΙ. δέδοικ' ἐμαυτόν, ὦ γύναι, μὴ πόλλ' ἄγαν
εἰρημέν' ᾖ μοι, δι' ἃ νιν εἰσιδεῖν θέλω.

here, too, it gives a more Sophoclean rhythm. **756** ὅσπερ L, as re-touched by the first corrector (S): the 1st hand seems to have written ὥσπερ. **763** οἳ Her-

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750 βαιός identifies the chief with his retinue,—the adjective, when so used, suggesting a collective force like that of a stream, full or thin: so πολὺς ῥεῖ, πολὺς πνεῖ of vehement speech, etc.; Eur. *Or.* 1200 ἦν πολὺς παρῃ, if he come in his might: συχνὸν πολίχνιον, a populous town (Plat. *Rep.* 370 D).

751 λοχίτας: cp. Aesch. *Cho.* 766 ΧΟ. πῶς οὖν κελεύει νιν μολεῖν ἐσταλμένον; | ...ἢ ξὺν λοχίταις εἴτε καὶ μονοστιβῆ; ΤΡ. ἄγειν κελεύει δορυφόρους ὁπάονας (said of Aegisthus).

753 κῆρυξ, as the meet attendant of a king on the peaceful and sacred mission of a θεωρός (114). The herald's presence would add solemnity to the sacrifice and libation at Delphi: Athen. 660 A ἕδρων (=ἔθνον) δὲ οἱ κήρυκες ἄχρι πολλοῦ, βουθυτοῦντες...καὶ σκευάζοντες καὶ μιστύλλοντες, ἔτι δὲ οἰνοχοοῦντες. **ἀπήνη ἦγε μία**= μία ἦν ἀπήνη, ἣ ἦγε: Pind. *Nem.* 9. 41 ἔνθ' Ἀρέας πόρον ἀνθρωποι καλέοισι=ἔνθα πόρος ἐστὶν ὃν Ἀ. καλοῦσιν. The **ἀπήνη**, properly a mule-car (Pind. *Pyth.* 4. 94) but here drawn by colts (802), and in the *Odyssey* synonymous with ἅμαξα (6. 37, 57), was a four-wheeled carriage used for travelling, as dist. from the two-wheeled war-chariot (ἅρμα): its Homeric epithet ὑψηλή indicates that it stood higher on its wheels than the ἅρμα: it could be fitted with a frame or basket for luggage (ὑπερτερίη *Od.* 6. 70, πείρινς *Il.* 24. 190).

756: cp. 118. **οἰκεύς**=οἰκέτης, as in the *Odyssey* and in a νόμος Σόλωνος in Lysias or. 10 § 19, who explains it by θεράπων. The *Iliad* has the word only twice, both times in plur., of 'inmates' (slave or free: 5. 413: 6. 366).

757 ἦ καὶ marks keen interest: *El.* 314 ἦ κἂν ἐγὼ θαρσοῦσα μᾶλλον ἐς λόγους | τοὺς σοὺς ἰκοίμην;

758 The poet has neglected clearness on a minor point. The οἰκεύς—sole survivor of the four attendants—had fled back to Thebes with the news that Laïus had been slain by robbers (118—123). This news came before the trouble with the Sphinx began: 126—131. And the play supposes an interval of at least several days between the death of Laïus

ΟΕ. Went he in small force, or with many armed followers, like a chieftain?

ΙΟ. Five they were in all,—a herald one of them; and there was one carriage, which bore Laïus.

ΟΕ. Alas! 'Tis now clear indeed.—Who was he who gave you these tidings, lady?

ΙΟ. A servant—the sole survivor who came home.

ΟΕ. Is he haply at hand in the house now?

ΙΟ. No, truly; so soon as he came thence, and found thee reigning in the stead of Laïus, he supplicated me, with hand laid on mine, that I would send him to the fields, to the pastures of the flocks, that he might be far from the sight of this town. And I sent him; he was worthy, for a slave, to win e'en a larger boon than that.

ΟΕ. Would, then, that he could return to us without delay!

ΙΟ. It is easy: but wherefore dost thou enjoin this?

ΟΕ. I fear, lady, that mine own lips have been unguarded; and therefore am I fain to behold him.

mann: ὥς γ' Campbell (who cites ὡς from K,=Flor. Abb. 66). ὅγ' L: ὁ δέ γ', ὅδ', ὁ δ', or ὧδ', r. **768** δι' ἄ] δι' ὅ Turner.

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and the election of Oedipus: see on 736. Hence κεῖθεν ἦλθε καὶ...εἶδε cannot mean that the οἰκεύς, on reaching Thebes, found Oedipus already reigning. Nor can we suggest that he may have fled from the scene of the slaughter before he was *sure* that Laïus had been killed: that is excluded by 123 and 737. Therefore we must understand:—'when he had come thence, and [*afterwards*] found that *not only* was Laïus dead, *but* you were his successor.' (For the parataxis σέ τε... Λάϊόν τε see on 673.) I incline to suspect, however, that Sophocles was *here* thinking of the man as coming back to find Oedipus already on the throne, and had overlooked the inconsistency. The conjecture Λαΐου τε δώματα for Λάϊόν τ' ὀλωλότα (Wolff) would remove the difficulty, but seems very improbable.

760 χειρὸς θιγών, marking that the ἱκετεία was formal; as when the suppliant clasped the knees (ἅπτεσθαι γονάτων). Eur. *Hec.* 850 τύχας σέθεν, | Ἑκάβῃ, δι' οἴκτου χεῖρά θ' ἱκεσίαν ἔχω.

761 ἀγρούς might be acc. of motion to (*O. C.* 1769 Θήβας δ' ἡμᾶς | ...πέμψον); but it is better here governed by ἐπὶ: for the position of the prep. cp. 734, 1205, *El.* 780 οὔτε νυκτὸς οὔτ' ἐξ ἡμέρας.—νομάς: on Cithaeron, or near it, 1127. The man had formerly served as a shepherd (1039), and had then been taken into personal attendance on Laïus (οἰκεύς).

762 τοῦδ' ἄποπτος ἄστεως, 'far from the sight of this town': that is, far from the power of seeing it: whereas in *El.* 1487 κτανὼν πρόθες | ...ἄποπτον ἡμῶν = 'far from our eyes': the gen. as after words of 'distance from.' See Appendix.

763 οἷ': the ὅ γ' of L (clumsily amended to ὁ δέ γ' in other MSS.) prob. came from οἷ', rather than from ὡς or ὥς γ'. *Phil.* 583 οἷ' ἀνὴρ πένης, '*for* a poor man': Eur. *Or.* 32 κἀγὼ μετέσχον, οἷα δὴ γυνή, φόνου, '*so far as* a woman might.' ὡς, however, is commoner in this limiting sense (1118); οἷα more often='like' (751). Here οἷα qualifies ἄξιος, implying that in strictness the faithful service of a *slave* could not be said to create *merit*.

764 φέρειν: cp. 590.

766 πάρεστιν: 'it is easily done.' Eur. *Bacch.* 843 ΠΕ. ἐλθών γ' ἐς οἴκους ἂν δοκῇ βουλεύσομαι. | ΔΙ. ἔξεστι· πάντῃ τό γ' ἐμὸν εὐτρεπὲς πάρα. Not, 'he is here' (nor, 'he is as good as here,' as the schol. explains): in 769 ἵξεται='he will come *from the pastures*.'

768 δι' ἅ. The sense is: 'I fear that I have spoken too many words; and on account of those words I wish to see him': cp. 744, 324. Not: 'I fear that my

ΙΟ. ἀλλ' ἴξεται μέν· ἀξία δέ που μαθεῖν
κἀγὼ τά γ' ἐν σοὶ δυσφόρως ἔχοντ', ἄναξ.
ΟΙ. κοὐ μὴ στερηθῇς γ', ἐς τοσοῦτον ἐλπίδων
ἐμοῦ βεβῶτος. τῷ γὰρ ἂν καὶ μείζονι
λέξαιμ' ἂν ἢ σοί, διὰ τύχης τοιᾶσδ' ἰών;
ἐμοὶ πατὴρ μὲν Πολύβος ἦν Κορίνθιος,
μήτηρ δὲ Μερόπη Δωρίς. ἠγόμην δ' ἀνὴρ
ἀστῶν μέγιστος τῶν ἐκεῖ, πρίν μοι τύχη
τοιάδ' ἐπέστη, θαυμάσαι μὲν ἀξία,
σπουδῆς γε μέντοι τῆς ἐμῆς οὐκ ἀξία.
ἀνὴρ γὰρ ἐν δείπνοις μ' ὑπερπλησθεὶς μέθῃ
καλεῖ παρ' οἶνῳ, πλαστὸς ὡς εἴην πατρί.
κἀγὼ βαρυνθεὶς τὴν μὲν οὖσαν ἡμέραν
μόλις κατέσχον, θατέρᾳ δ' ἰὼν πέλας
μητρὸς πατρός τ' ἤλεγχον· οἱ δὲ δυσφόρως
τοὔνειδος ἦγον τῷ μεθέντι τὸν λόγον.
κἀγὼ τὰ μὲν κείνοιν ἐτερπόμην, ὅμως δ'
ἔκνιζέ μ' ἀεὶ τοῦθ'· ὑφεῖρπε γὰρ πολύ.
λάθρᾳ δὲ μητρὸς καὶ πατρὸς πορεύομαι
Πυθώδε, καί μ' ὁ Φοῖβος ὧν μὲν ἱκόμην

779 *μέθῃ* L 1st hand, changed by an early hand to *μέθης*. The latter prevails in

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words have given me only too much cause to desire his presence.' A comma after *μοι* is here conducive to clearness.

770 κἀγὼ and **που** express the wife's sense that he should speak to her as to a second self.—**ἐν σοὶ** = within thee, in thy mind (not 'in thy case'): cp. **ἐν** with the reflexive pronouns, Plat. *Theaet.* 192 D *ἐν ἐμαυτῷ μεμνημένος*: *Crat.* 384 A *προσποιούμενός τι αὐτὸς ἐν ἑαυτῷ διανοεῖσθαι.*

771 ἐς τοσοῦτον ἐλπίδων: Isocr. or. 8 § 31 *εἰς τοῦτο γάρ τινες ἀνοίας ἐληλύθασιν*: Ar. *Nub.* 832 *σὺ δ' ἐς τοσοῦτον τῶν μανιῶν ἐλήλυθας.* The *plural* of *ἐλπίς* is rare as = anxious forebodings: but cp. 487.

772 μείζονι: strictly, 'more important': cp. Dem. or. 19 § 248 *ἀντὶ...τῆς πόλεως τὴν Φιλίππου ξενίαν καὶ φιλίαν πολλῷ μείζονα ἡγήσατο αὑτῷ καὶ λυσιτελεστέραν* (alluding to *Ant.* 182 *καὶ μείζον' ὅστις ἀντὶ τῆς αὐτοῦ πάτρας | φίλον νομίζει*): *Ant.* 637 *οὐδεὶς...γάμος | μείζων φέρεσθαι σοῦ καλῶς ἡγουμένου*, no marriage can be a greater prize than your good guidance. The **καὶ** with **λέξαιμ' ἄν**:—*could* I speak? Lysias or. 12 § 29 *παρὰ τοῦ ποτε καὶ λήψεσθε δίκην*; from whom *will* you ever exact satisfaction?

773 ἰών, present, not future, part.: *Ant.* 742 *διὰ δίκης ἰὼν πατρί.* Xen. *An.* 3. 2. 8 *διὰ φιλίας ἰέναι.*

775 The epithet 'Dorian' carries honour: Meropè was of the ancient stock, claiming descent from Dorus son of Hellen, who settled in the region between Oeta and Parnassus. The Scholiast's comment, *Πελοποννησιακή*, forgets that the Theban story is laid in times before the Dorian conquest.

776 πρίν μοι...ἐπέστη. (1) *πρίν* with *infin.* = our 'before,' whether the sentence is affirmative or negative: *ἦλθε πρὶν κληθῆναι, οὐκ ἦλθε πρὶν κληθῆναι.* (2) *πρίν* with a *finite* mood (indic., subj., or opt.) = our 'until' in *negative* sentences. Thus *οὐκ ἦλθε πρὶν ἐκλήθη* differs from *οὐκ ἦλθε πρὶν κληθῆναι* by implying that at last he *was* called, and then came. Here, the form of the sentence is affirmative

Io. Nay, he shall come. But I too, methinks, have a claim to learn what lies heavy on thy heart, my king.

Oe. Yea, and it shall not be kept from thee, now that my forebodings have advanced so far. Who, indeed, is more to me than thou, to whom I should speak in passing through such a fortune as this?

My father was Polybus of Corinth,—my mother, the Dorian Meropè; and I was held the first of all the folk in that town, until a chance befell me, worthy, indeed, of wonder, though not worthy of mine own heat concerning it. At a banquet, a man full of wine cast it at me in his cups that I was not the true son of my sire. And I, vexed, restrained myself for that day as best I might; but on the next I went to my mother and father, and questioned them; and they were wroth for the taunt with him who had let that word fly. So on their part I had comfort; yet was this thing ever rankling in my heart; for it still crept abroad with strong rumour. And, unknown to mother or father, I went to Delphi; and Phoebus sent me forth

the later MSS. (but *μέθη* Γ).

(*ἠγόμην*), and *ἕως* would therefore be more strictly correct. But the thought is negative ('nothing happened to disturb me'); hence *πρίν*. So Thuc. 3. 29 *τοὺς...Ἀθηναίους λανθάνουσι* (=*οὐχ ῥῶνται ὑπὸ τῶν Ἀ.*) *πρὶν δὴ τῇ Δήλῳ ἔσχον*. Cp. Whitelaw in *Trans. Cam. Phil. Soc.* 1886, p. 26. —**ἐπέστη**: a verb often used of enemies suddenly coming upon one: Isocr. or. 9 § 58 *μικροῦ δεῖν ἑλαθεν αὐτὸν ἐπὶ τὸ βασίλειον ἐπιστάς*: Her. 4. 203 *ἐπὶ τῇ Κυρηναίων πόλι ἐπέστησαν*.

779 ὑπερπλησθεὶς μέθῃ, lit., intoxicated by drinking (caus. dat.): *μέθη* always='drinking' (not 'strong wine'): cp. Her. 5. 20 *καλῶς ἔχοντας...μέθης* ('having had enough of drinking'). For the dat. cp. Aesch. *Pers.* 132 *λέκτρα... πίμπλαται δακρύμασιν*.

780 παρ' οἴνῳ: Plut. *Mor.* 143 C *τοὺς τῇ λύρᾳ χρωμένους παρ' οἶνον*. Thuc. 6. 28 *μετὰ παιδιᾶς καὶ οἴνου*.—**πλαστὸς ὡς εἴην** instead of *πλαστόν*, as if preceded by *ὀνειδίζει μοι* instead of **καλεῖ με**. Somewhat similarly *ὀνομάζω*=*λέγω*, as Plat. *Prot.* 311 E *σοφιστὴν...ὀνομάζουσι...τὸν ἄνδρα εἶναι*. **πλαστὸς**, 'feigned (in speech),' 'falsely called a son,' **πατρί**, 'for my father,' *i.e.* to deceive him. Eur. *Alc.* 639 *μαστῷ γυναικὸς σῆς ὑπεβλήθην λάθρᾳ*, whence *ὑποβολιμαῖος*=*νόθος*.

782 κατέσχον, *sc.* *ἐμαυτόν*. In classical Attic this use occurs only here: in later Greek it recurs, as Plut. *Artaxerxes* § 15 *εἶπεν οὖν μὴ κατασχών. ὑμεῖς μέν κ.τ.λ.* Cp. *ἔχε, σχές, ἐπίσχες* ('stop'), in Plat., Dem., etc.

784 τῷ μεθέντι: the reproach was like a random missile: Menander fr. 88 *οὔτ' ἐκ χερὸς μεθέντα καρτερὸν λίθον | ῥᾷον κατασχεῖν, οὔτ' ἀπὸ γλώσσης λόγον*. The dat., because **δυσφόρως τοὔνειδος ἦγον**= *ὠργίζοντο ἕνεκα τοῦ ὀνείδους*.

785 ὅμως δ': cp. 791, and n. on 29.

786 ὑφεῖρπε γὰρ πολύ: so *ὑφέρπειν* of malicious rumour, Aesch. *Ag.* 450 *φθονερὸν δ' ὑπ' ἄλγος ἕρπει | προδίκοις Ἀτρείδαις*. Libanius 784 A (quoted by Musgrave) *πολὺς τοιοῦτος ὑφεῖρπε λόγος* (perhaps suggested by this passage). Pind. *Isthm.* 3. 58 *τοῦτο γὰρ ἀθάνατον φωνᾶεν ἕρπει, | εἴ τις εὖ εἴπῃ τι*. Cp. *Ant.* 700 *τοιάδ' ἐρεμνὴ σῖγ' ἐπέρχεται φάτις*. For **πολύ** cp. *O. C.* 517 *τὸ πολύ τοι καὶ μηδαμὰ λῆγον*, that strong rumour which is in no wise failing: *Il.* 305 *πολὺ...τὸ σὸν ὄνομα | διήκει πάντας*. This version also agrees best with 775, which implies that the incident had altered his popular repute. We might render: 'it was ever *recurring to my mind* with force': but this (*a*) is a repetition: (*b*) is less suited to *πολύ*, which implies diffusion.

788 ὧν ἱκόμην ἄτιμον=*ἄτιμον τούτων*

ἄτιμον ἐξέπεμψεν, ἄλλα δ' ἄθλια
καὶ δεινὰ καὶ δύστηνα *προὔφηνεν λέγων,
ὡς μητρὶ μὲν χρείη με μιχθῆναι, γένος δ'
ἄτλητον ἀνθρώποισι δηλώσοιμ' ὁρᾶν,
φονεὺς δ' ἐσοίμην τοῦ φυτεύσαντος πατρός.
κἀγὼ 'πακούσας ταῦτα τὴν Κορινθίαν
ἄστροις τὸ λοιπὸν ἐκμετρούμενος χθόνα
ἔφευγον, ἔνθα μήποτ' ὀψοίμην κακῶν
χρησμῶν ὀνείδη τῶν ἐμῶν τελούμενα.
στείχων δ' ἱκνοῦμαι τούσδε τοὺς χώρους ἐν οἷς
σὺ τὸν τύραννον τοῦτον ὄλλυσθαι λέγεις.
καί σοι, γύναι, τἀληθὲς ἐξερῶ. τριπλῆς
ὅτ' ἦ κελεύθου τῆσδ' ὁδοιπορῶν πέλας,
ἐνταῦθά μοι κῆρυξ τε κἀπὶ πωλικῆς
ἀνὴρ ἀπήνης ἐμβεβώς, οἷον σὺ φής,

789 ἄλλα θ' ἄθλια L : the 1st hand had written *ἀθλίω*. ἄλλα δ' ἄθλια r. Herwerden would read ἄλλα δ' ἀθλίᾳ. **790** *προὔφάνη* MSS. : *προὔφηνεν* Hermann. (The gloss *προέδειξε* in E may be a reminiscence of such a reading. It may be remarked, too, that *προὔφάνην* is cited by Campbell from M^2, = Ambros. L. 39.) **791** χρεὶ' ἦι L, the ι after η almost erased. Cp. on 555. **797** *τελούμενα*. In L there has been an erasure at and after α, and there are traces of an accent above the second ε.

ἃ *ἱκόμην*, not graced in respect of those things (responses) for which I had come: Eur. *Andr.* 1014 *ἄτιμον ὀργάναν χέρα τεκτοσύνας*, not rewarded for its skill. For ἃ *ἱκόμην* (cogn. accus. denoting the errand, like *ἔρχομαι ἀγγελίαν*) cp. 1005 *τοῦτ' ἀφικόμην*: *O. C.* 1291 ἃ δ' ἦλθον...θέλω λέξαι: Ar. *Pl.* 966 *ὅ τι μάλιστ' ἐλήλυθας*: Plat. *Prot.* 310 E *ἀλλ' αὐτὰ ταῦτα καὶ νῦν ἥκω παρὰ σέ* (where the acc. is cogn. to *ἥκω*, not object to the following *διαλεχθῆς*).

790 **προὔφηνεν**, suggested by Herm., has been adopted by several recent editors. Cp. Herod. 1. 210 *τῷ δὲ ὁ δαίμων προέφαινε*, and so 3. 65, 7. 37: Plut. *Dem.* § 19 *ἐν οἷς ἥ τε Πυθία δεινὰ προὔφαινε μαντεύματα καὶ ὁ χρησμὸς ἤδετο*: *Camill.* § 4 (a man who pretended to *μαντική*) *λόγια προὔφαινεν ἀπόρρητα*: Dem. or. 21 § 54 *τοῖς ἐφ' ἑκάστης μαντείας προφαινομένοις θεοῖς*, the gods announced (as claiming sacrifice) on each reference to the oracle. Yet the fact that *προφαίνειν* was thus a *vox sollennis* for oracular utterance would not suffice to warrant the adoption of **προὔφηνεν**, if the **προὔφάνη** of the MSS. seemed defensible. **προὔφάνη λέγων** would mean, 'came into view, telling': cp. above, 395, and *El.* 1285 *νῦν δ' ἔχω σε· προὔφάνης δὲ | φιλτάταν ἔχων πρόσοψιν*. It might apply to the sudden appearance of a beacon (cp. *ὁ φρυκτὸς ἀγγέλλων πρέπει*, Aesch. *Ag.* 30): but, in reference to the god speaking through the oracle, it could only mean, by a strained metaphor, '*flashed on me* with the message,' *i.e.* announced it with startling suddenness and clearness. The difficulty of conceiving Sophocles to have written thus is to me so great that the *special* appropriateness of **προὔφηνεν** turns the scale.

791 f. γένος δ': see on 29.—**ὁρᾶν** with **ἄτλητον**, which, thus defined, is in contrast with **δηλώσοιμ'**: he was to show men what they could not bear to look upon.

794 ff. ἐπακούσας (708), 'having given ear'—with the attention of silent horror.—**τὴν Κορινθίαν**: 'Henceforth measuring from afar (**ἐκμετρούμενος**) by the stars the region of Corinth, I went my way into exile, to some place where I should not see fulfilled the dishonours of [=foretold by] my evil oracles.' **ἄστροις ἐκμετρούμενος**: *i.e.* visiting it no

disappointed of that knowledge for which I came, but in his response set forth other things, full of sorrow and terror and woe; even that I was fated to defile my mother's bed; and that I should show unto men a brood which they could not endure to behold; and that I should be the slayer of the sire who begat me.

And I, when I had listened to this, turned to flight from the land of Corinth, thenceforth wotting of its region by the stars alone, to some spot where I should never see fulfilment of the infamies foretold in mine evil doom. And on my way I came to the regions in which thou sayest that this prince perished. Now, lady, I will tell thee the truth. When in my journey I was near to those three roads, there met me a herald, and a man seated in a carriage drawn by colts, as thou hast described;

The 1st hand had written τελουμένων, which the first corrector (S) altered.—Some later MSS. (B, V, V^3, V^4) add γ' to χρησμῶν. **800** This verse does not stand in the text of L, but has been added in the margin by a later hand. With regard to the age of the hand, Mr E. M. Thompson observes:—'This writing is of the style which appears in the latter part of the thirteenth century, and continues with little

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more, but only thinking of it as a distant land that lies beneath the stars in this or that quarter of the heavens. Schneidewin cp. Aelian *Hist. Anim.* (περὶ ζῴων ἰδιότητος) 7. 48 ἦκε δ' οὖν ('Ανδροκλῆς) ἐς τὴν Λιβύην καὶ τὰς μὲν πόλεις ἀπελίμπανε καὶ τοῦτο δὴ τὸ λεγόμενον ἄστροις αὐτὰς ἐσημαίνετο, προῄει δὲ ἐς τὴν ἐρήμην: 'proceeded to leave the cities, and, *as the saying is, knew their places only by the stars*, and went on into the desert.' Wunder quotes Medea's words in Valer. Flacc. 7. 478 *quando hic aberis, dic, quaeso, profundi Quod caeli spectabo latus?* **ἔφευγον** might share with **ἔκμετρ.** the government of **τὴν Κορ. χθόνα**, but is best taken absolutely. Sense, not grammar, forbids the version:—'I went into exile from the Corinthian land (**τὴν Κορινθίαν**), thenceforth measuring my way *on earth* (**χθόνα**) *by the stars*.' Phrases like ὕπαστρον...μῆχαρ ὁρίζομαι γάμου δύσφρονος | φυγᾷ (Aesch. *Suppl.* 395), ἄστροις τεκμαίρεσθαι ὁδόν (Lucian *Icaromenippus* § 1), are borrowed from *voyages* in which the sailor has no guides but the stars. Such phrases could be used figuratively only of a journey through *deserts:* as Hesych. explains the proverb ἄστροις σημειοῦσθαι· μακρὰν καὶ ἐρήμην ὁδὸν βαδίζειν· ἡ δὲ μεταφορὰ ἀπὸ τῶν πλεόντων.

796 ἔνθα = ἐκεῖσε ἔνθα, as in *Ph.* 1466. φεύγω ἔνθα μὴ ὄψομαι = 'I fly to *such* a place *that* I shall not see'; the relative clause expresses purpose, and μή gives a generic force: cp. 1412: *Ai.* 659: *El.* 380, 436: *Trach.* 800. Here, the secondary tense **ἔφευγον** permits **ὀψοίμην**. Remark, however, that in such relative clauses (of purpose or result) the fut. indic. is usually retained, even where the optat. is admissible. A rare exception is Plat. *Rep.* 416 C φαίη ἄν τις...δεῖν...οὐσίαν τοιαύτην αὐτοῖς παρεσκευάσθαι, ἥτις μήτε...παύσοι κ.τ.λ.: where παύσοι (if sound) is probably due to φαίη ἄν (see on *O. C.* 778) rather than to δεῖν as = ὅτι ἔδει.

800 καί σοι...τριπλῆς. The hand which added this verse in the margin of L seems to be 'as early as the beginning of the fourteenth century' (Mr E. M. Thompson, *Introd.* to Facsimile of Laur. MS.). The verse is in A (13th cent.) and all our other MSS. To eject the verse, as Dindorf and Nauck have done, is utterly unwarrantable. It has a fine dramatic force. Oedipus is now at the critical point: he will hide nothing of the truth from her who is nearest to him. It is part of his character that his earnest desire to know the *truth* never flinches: cp. 1170.

802 κηρυξ τε, not κῆρύξ τε: see Chandler, *Accentuation* § 971.

803 ἀπήνης: see on 753.—οἷον ad-

ξυνηντίαζον· κἀξ ὁδοῦ μ' ὅ θ' ἡγεμὼν
αὐτός θ' ὁ πρέσβυς πρὸς βίαν ἠλαυνέτην.
κἀγὼ τὸν ἐκτρέποντα, τὸν τροχηλάτην,
παίω δι' ὀργῆς· καί μ' ὁ πρέσβυς ὡς ὁρᾷ,
ὄχου, παραστείχοντα τηρήσας, μέσον
κάρα διπλοῖς κέντροισί μου καθίκετο.
οὐ μὴν ἴσην γ' ἔτεισεν, ἀλλὰ συντόμως
σκήπτρῳ τυπεὶς ἐκ τῆσδε χειρὸς ὕπτιος
μέσης ἀπήνης εὐθὺς ἐκκυλίνδεται·
κτείνω δὲ τοὺς ξύμπαντας. εἰ δὲ τῷ ξένῳ
τούτῳ προσήκει Λαΐῳ τι συγγενές,
τίς τοῦδε *νῦν ἔστ' ἀνδρὸς ἀθλιώτερος;
τίς ἐχθροδαίμων μᾶλλον ἂν γένοιτ' ἀνήρ;
*ὃν μὴ ξένων ἔξεστι μηδ' ἀστῶν *τινι
δόμοις δέχεσθαι, μηδὲ προσφωνεῖν τινα,

variation for some fifty years or more. The line may therefore, without much hesitation, be placed as early as the beginning of the fourteenth century.' (Introduction to the Facsimile of the Laur. MS. of Sophocles, p. 11.) All the later MSS. have this verse in the text. **808** ὄχου MSS.: ὄχον Schaefer: ὄχους Döderlein. **814** Λαΐῳ MSS.: Λαΐου Bothe. Blaydes suggests, *εἰ δέ τι ξένῳ | τούτῳ προσήκει Λαΐῳ τε συγγενές*: Heimsoeth, *εἰ δὲ τῷ ξένῳ | τούτῳ προσῆν καὶ Λαΐῳ τι συγγενές*. **815** *τίς τοῦδέ γ' ἀνδρὸς νῦν ἔστ' ἀθλιώτερος* L. The *νῦν* is almost erased, and over it a late hand has written ἄλλως, probably meant for ἄλλος. The later MSS. either

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verbial neut. = ὡς, referring to Iocasta's whole description; not acc. masc., referring to the person of Laïus as described by her.

804—812 The **κῆρυξ** is, I think, identical with the **ἡγεμών**, and distinct from the **τροχηλάτης**. I understand the scene thus. Oedipus was coming down the steep narrow road when he met the *herald* (to be known for such by his stave, *κηρύκειον*) walking in front of the carriage (**ἡγεμών**). The herald rudely bade him stand aside; and Laïus, from the carriage, gave a like command. (With the imperfect **ἠλαυνέτην**, 'were for driving,' **πρὸς βίαν** need not mean more than a threat or gesture.) The driver (**τροχηλάτης**), who was walking at his horses' heads up the hill, then did his lord's bidding by actually jostling the wayfarer (**ἐκτρέποντα**). Oedipus, who had forborne to strike the sacred herald, now struck the *driver;* in another moment, while passing the carriage, he was himself struck on the head by Laïus. He dashed Laïus from the carriage; the herald, turning back, came to the rescue; and Oedipus slew Laïus, herald, driver, and one of two servants who had been walking by or behind the carriage; the other servant (unperceived by Oedipus) escaped to Thebes with the news.

808 ὄχου: '*from the chariot*—having watched for the moment when I was passing—*he came down* on me, full on my head (**μέσον κάρα** acc. of part affected), with the double goad.' The gen. **ὄχου** marks the point from which the action sets out, and is essentially like *τᾶς πολυχρύσου | Πυθῶνος...ἔβας* v. 151: cp. *Od.* 21. 142 *ὄρνυσθε... | ἀρξάμενοι τοῦ χώρου ὄθεν τέ περ οἰνοχοεύει*, *from* the place. In prose we should have had ἀπ' ὄχου. As the verb here involves motion, we cannot compare such a gen. as *ἶζεν...τοίχου τοῦ ἑτέρου* (*Il.* 9. 219), where, if any prep. were supplied, it would be *πρός*.—**τηρήσας**: [Dem.] or. 53 § 17 (contemporary with Dem.) *τηρήσας με ἀνιόντα ἐκ Πειραιῶς ὀψὲ...ἁρπάζει*.

809 **καθίκετο** governs **μου**, which **μέσον κάρα** defines: Plut. *Anton.* § 12

and he who was in front, and the old man himself, were for thrusting me rudely from the path. Then, in anger, I struck him who pushed me aside—the driver; and the old man, seeing it, watched the moment when I was passing, and, from the carriage, brought his goad with two teeth down full upon my head. Yet was he paid with interest; by one swift blow from the staff in this hand he was rolled right out of the carriage, on his back; and I slew every man of them.

But if this stranger had any tie of kinship with Laïus, who is now more wretched than the man before thee? What mortal could prove more hated of heaven? Whom no stranger, no citizen, is allowed to receive in his house; whom it is unlawful that any one accost;

agree with L, or give *τίς τοῦδέ γ' ἀνδρός ἐστιν ἀθλιώτερος* (as A). Kennedy adopts the latter, and so Campbell (with *τἀνδρὸς* for *γ' ἀνδρὸς*). But *νῦν* seems forcible here. Dindorf proposed *νῦν ἔτ'* (which Wecklein receives); he afterwards wrote *τίς τοῦδ' ἀκούειν ἀνδρὸς ἀθλιώτερος*: but now rejects the verse. Bellermann writes *νῦν ἄν* (to go with *γένοιτ'*). I would merely transpose *ἀνδρὸς* and omit *γ'*, which might easily have been intruded, for metre's sake, when the proper order of words had been deranged. **817** *ᾧ...τινα* L. Schaefer wrote *ὃν..τινα* (so that *ἔξεστι* should be abso-

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σκύτεσι λασίοις...καθικνούμενοι τῶν ἐντυγχανόντων: Lucian *Symp.* § 16 *τάχα δ' ἄν τινος καθίκετο τῇ βακτηρίᾳ*: *Icaromenippus* § 24 *σφόδρα ἡμῶν ὁ πέρυσι χειμὼν καθίκετο*. This verb takes accus. only as=to *reach*, lit. or fig. (as *Il.* 14. 104 *μάλα πώς με καθίκεο θυμόν*).—**διπλοῖς κέντροισι**: a stick armed at the end with two points, used in driving. Cp. *Il.* 23. 387 (horses)...*ἄνευ κέντροιο θέοντες*. The *τροχηλάτης* had left it in the carriage when he got out to walk up the hill.

810 οὐ μὴν ἴσην γ': not *merely* an even penalty (cp. *τὴν ὁμοίαν ἀποδιδόναι, par pari referre*): Thuc. 1. 35 *οὐχ ὁμοία ἡ ἀλλοτρίωσις*, the renunciation of such an alliance is *more serious*.—**ἔτεισεν**. *τείσω, ἔτεισα, ἐτείσθην* (not *τίσω*, etc.) were the Attic spellings of the poet's age: see the epigraphic evidence in Meisterhans, *Gramm.* p. 88.—**συντόμως**, in a way which made short work: cp. Thuc. 7. 42 *ἠπείγετο ἐπιθέσθαι τῇ πείρᾳ καὶ οἱ ξυντομωτάτην ἡγεῖτο διαπολέμησιν*, the quickest way of deciding the war: Her. 5. 17 *ἔστι δὲ σύντομος κάρτα* (*sc.* *ὁδός*), there is a short cut. The conject. *συντόνως* (*Tr.* 923 *συντόνῳ χερί*) would efface the grim irony.

812 μέσης implies that a moment before he had seemed firmly seated: 'right out of the carriage.' Eur. *Cycl.* 7 *λτέαν μέσην θενών*, striking *full* on the shield: *I. T.* 1385 *νηὸς δ' ἐκ μέσης ἐφθέγξατο | βοή τις*, from within the ship itself: *El.* 965 *ἄρκυν εἰς μέσην*, right into the net.

814 εἰ συγγενές τι τῷ Λαΐῳ *if any tie with Laïus* **προσήκει τούτῳ τῷ ξένῳ** *belongs to this stranger*. *συγγενής* can take either dat. (akin to) or gen. (kin of): and here several editors give *Λαΐου*. But the dat. **Λαΐῳ**, making it verbally possible to identify the *ξένος* with Laïus, suits the complex suggestiveness with which the language of this drama is often contrived: cp. *τῶν* in 1167. Again, **τῷ ξένῳ τούτῳ** might apply to Oedipus himself (452). Had we **τι** *without* **συγγενές**, *Λαΐου* (part. gen.) would then be *necessary*. The constructions of *προσήκειν* are (1) *προσήκω τινί*, I am related to: (2) *προσήκει μοί τινος*, I have a right in, or tie with: (3) *προσήκει μοί τι*, it belongs to me. Here it is (3).

817 ὃν...τινι. The MS. **ᾧ...τινα** must be rendered, with Hermann: 'to whom it is not allowed that any one should receive (him)': but the words would naturally mean: 'to whom it is not allowed to receive any one.' In 376, where *σε...γ' ἐμοῦ* is certain, all our MSS. have *με...γε σοῦ*: much more might the cases have been shifted here.

818 f. μηδὲ...τινα, *sc.* *ἔξεστι*, absolutely: nor *is it lawful that* anyone should speak to him.—**ὠθεῖν δ'**: the positive *δεῖ* must be evolved from the negative

ὠθεῖν δ' ἀπ' οἴκων. καὶ τάδ' οὔτις ἄλλος ἦν
ἢ 'γὼ 'π' ἐμαυτῷ τάσδ' ἀρὰς ὁ προστιθείς.
λέχη δὲ τοῦ θανόντος ἐν χεροῖν ἐμαῖν
χραίνω, δι' ὧνπερ ὤλετ'. ἆρ' ἔφυν κακός;
ἆρ' οὐχὶ πᾶς ἄναγνος; εἴ με χρὴ φυγεῖν,
καί μοι φυγόντι μήστι τοὺς ἐμοὺς ἰδεῖν,
*μηδ' ἐμβατεύειν πατρίδος, ἢ γάμοις με δεῖ
μητρὸς ζυγῆναι καὶ πατέρα κατακτανεῖν
Πόλυβον, ὃς ἐξέφυσε κἀξέθρεψέ με.
ἆρ' οὐκ ἀπ' ὠμοῦ ταῦτα δαίμονός τις ἂν
κρίνων ἐπ' ἀνδρὶ τῷδ' ἂν ὀρθοίη λόγον;
μὴ δῆτα, μὴ δῆτ', ὦ θεῶν ἁγνὸν σέβας,
ἴδοιμι ταύτην ἡμέραν, ἀλλ' ἐκ βροτῶν
βαίην ἄφαντος πρόσθεν ἢ τοιάνδ' ἰδεῖν
κηλῖδ' ἐμαυτῷ συμφορᾶς ἀφιγμένην.
ΧΟ. ἡμῖν μέν, ὦναξ, ταῦτ' ὀκνήρ'· ἔως δ' ἂν οὖν
πρὸς τοῦ παρόντος ἐκμάθῃς, ἔχ' ἐλπίδα.
ΟΙ. καὶ μὴν τοσοῦτόν γ' ἐστί μοι τῆς ἐλπίδος,
τὸν ἄνδρα τὸν βοτῆρα προσμεῖναι μόνον.
ΙΟ. πεφασμένου δὲ τίς ποθ' ἡ προθυμία;
ΟΙ. ἐγὼ διδάξω σ'· ἢν γὰρ εὑρεθῇ λέγων
σοὶ ταὐτ', ἔγωγ' ἂν ἐκπεφευγοίην πάθος.
ΙΟ. ποῖον δέ μου περισσὸν ἤκουσας λόγον;

lute): Dindorf, *δν...τινι*. Nauck proposes *εἰ μὴ ξένων.. τινι | .. προσφωνεῖν ἐμέ* (instead of *τινα*). **824** *μῆστι*. The 1st hand in L wrote *μήστι*, which an early hand changed to *μήτε*. The latter is in most of the later MSS. (with *γρ. μή 'στι* in some, as T). **825** *μηδ' ἐμβατεύειν*] L has *μήτ'*, made by an early hand from *μῆστ*, as Campbell thinks, and as seems most probable; or, as Dübner thinks, from *μή μ'*. Dindorf's

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οὐκ ἔξεστι: cp. *El.* 71 *καὶ μή μ' ἄτιμον τῆσδ' ἀποστείλητε γῆς | ἀλλ' ἀρχέπλουτον* (*sc. καταστήσατε*). See above, 241.—**καὶ τάδ'**. And these things—*these curses*—none but I laid on myself. And as the thought proceeds, the speaker repeats **τάδε** in a more precise and emphatic form: cp. Plat. *Rep.* 606 B *ἐκεῖνο κερδαίνειν ἡγεῖται, τὴν ἡδονήν*.

821 ἐν χεροῖν, not, 'in their embrace,' but, 'by their agency': *Il.* 22. 426 *ὡς ὄφελεν θανέειν ἐν χερσὶν ἐμῇσιν*.

822 f. ἆρ'—ἆρ' οὐχί. Where *ἆρα* is equivalent in *sense* to *ἆρ' οὐ*, this is because it means, 'are you satisfied that it is so?' *i.e.* 'is it not abundantly clear?' (*El.* 614). Here, the transition from *ἆρα* to **ἆρ' οὐχί** is from bitter irony to despairing earnest.

827 Πόλυβον. Wunder and others think this verse spurious. But it is, in fact, of essential moment to the development of the plot. Oedipus fears that he has slain Laïus, but does not yet dream that Laïus was his father. This verse accentuates the point at which his belief now stands, and so prepares us for the next stage of discovery. A few MSS. give *ἐξέθρεψε κἀξέφυσε*: but the Homeric *πρότερον ὕστερον* (*Od.* 12. 134 *θρέψασα τεκοῦσά τε*) seems out of place here just because it throws a less *natural* emphasis

whom all must repel from their homes! And this—this curse —was laid on me by no mouth but mine own! And I pollute the bed of the slain man with the hands by which he perished. Say, am I vile? Oh, am I not utterly unclean?—seeing that I must be banished, and in banishment see not mine own people, nor set foot in mine own land, or else be joined in wedlock to my mother, and slay my sire, even Polybus, who begat and reared me.

Then would not he speak aright of Oedipus, who judged these things sent by some cruel power above man? Forbid, forbid, ye pure and awful gods, that I should see that day! No, may I be swept from among men, ere I behold myself visited with the brand of such a doom!

CH. To us, indeed, these things, O king, are fraught with fear; yet have hope, until at least thou hast gained full knowledge from him who saw the deed.

OE. Hope, in truth, rests with me thus far alone; I can await the man summoned from the pastures.

IO. And when he has appeared—what wouldst thou have of him?

OE. I will tell thee. If his story be found to tally with thine, I, at least, shall stand clear of disaster.

IO. And what of special note didst thou hear from me?

μηδ' is clearly right. The alternatives would be to read *μήστι τοὺς ἐμοὺς ἰδεῖν*, | *μήστ' ἐμβατεύειν*, which does not seem Sophoclean, or *μήτε...μήτ'*, supplying *ἔξεστι* (as Elmsley suggested), which is much worse. **827** Wunder, Dindorf, and Nauck reject this verse.—*ἐξέφυσε κἀξέθρεψε* L: *ἐξέθρεψε κἀξέφυσε* r. **840** *πάθος* MSS.: *ἄγος* has been

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on *ἐξέφυσε*.

829 *ἐπ' ἀνδρὶ τῷδε* with *ὀρθοίη λόγον*, speak truly in my case. Isaeus or. 8 § 1 *ἐπὶ τοῖς τοιούτοις, ὦ ἄνδρες, ἀνάγκη ἐστὶ χαλεπῶς φέρειν*, in such cases. *Il.* 19. 181 *σὺ δ' ἔπειτα δικαιότερος καὶ ἐπ' ἄλλῳ* | *ἔσσεαι*, in another's case.

832 f. τοιάνδε, not *τοιᾶσδε*: cp. 533. —**κηλῖδα**: cp. *ἄγος* 1426: *O. C.* 1133 *κηλὶς κακῶν*. For **συμφορᾶς**, see on 99.

834 δ' οὖν. So where the desponding *φύλαξ* hopes for the best, Aesch. *Ag.* 34, *γένοιτο δ' οὖν κ.τ.λ.*

835 τοῦ παρόντος, imperf. part., = *ἐκείνου ὃς παρῆν*: Dem. or. 19 § 129 *οἱ συμπρεσβεύοντες καὶ παρόντες καταμαρτυρήσουσιν, i. e. οἱ συνεπρέσβευον καὶ παρῆσαν*.

836 τῆς ἐλπίδος. The art. is due to the mention of *ἐλπίδα* just before, but its force is not precisely, 'the hope of which you speak.' Rather *ἐλπίδα* is 'some hope,' *τῆς ἐλπίδος* is 'hope' in the abstract: cp. Dem. or. 19 § 88 *ἡλίκα πᾶσιν ἀνθρώποις ἀγαθὰ ἐκ τῆς εἰρήνης γίγνεται, i. e.* 'from peace,' not '*the* peace.'

838 πεφασμένον, *sc. αὐτοῦ*: gen. absol. *El.* 1344 *τελουμένων εἴποιμ' ἄν*, when (our plans) are being accomplished.

840 πάθος, a calamity,—viz. that of being proved blood-guilty. The conjecture **ἄγος** is specious. But **πάθος** shows a finer touch; it is the euphemism of a shrinking mind (like the phrase *ἦν τι πάθω* for *θάνω*). For perf. with *ἄν* cp. 693.

841 περισσόν, more than ordinary, worthy of special note: Her. 2. 32 *τοὺς ἄλλα τε μηχανᾶσθαι...περισσά, i. e.* among other *remarkable* enterprises: Eur. *Suppl.* 790 *τὸ μὲν γὰρ οὐκ ἤλπιζον ἂν πεπονθέναι* | *πάθος περισσόν, εἰ γάμων ἀπεζύγην*, I had not deemed it a *more than common* woe. Iocasta is unconscious of any *point* peculiar to her version, on which a hope could depend: she had reported the story

ΟΙ. λῃστὰς ἔφασκες αὐτὸν ἄνδρας ἐννέπειν
ὡς νιν κατακτείναιεν. εἰ μὲν οὖν ἔτι
λέξει τὸν αὐτὸν ἀριθμόν, οὐκ ἐγὼ 'κτανον·
οὐ γὰρ γένοιτ' ἂν εἷς γε τοῖς πολλοῖς ἴσος·
εἰ δ' ἄνδρ' ἔν' οἰόζωνον αὐδήσει, σαφῶς
τοῦτ' ἐστὶν ἤδη τοὔργον εἰς ἐμὲ ῥέπον.
ΙΟ. ἀλλ' ὡς φανέν γε τοὔπος ὧδ' ἐπίστασο,
κοὐκ ἔστιν αὐτῷ τοῦτό γ' ἐκβαλεῖν πάλιν·
πόλις γὰρ ἤκουσ', οὐκ ἐγὼ μόνη, τάδε.
εἰ δ' οὖν τι κἀκτρέποιτο τοῦ πρόσθεν λόγου,
οὗτοι ποτ', ὦναξ, τόν γε Λαΐου φόνον
φανεῖ δικαίως ὀρθόν, ὅν γε Λοξίας
διεῖπε χρῆναι παιδὸς ἐξ ἐμοῦ θανεῖν.
καίτοι νιν οὐ κεῖνός γ' ὁ δύστηνός ποτε
κατέκταν', ἀλλ' αὐτὸς πάροιθεν ὤλετο.
ὥστ' οὐχὶ μαντείας γ' ἂν οὔτε τῇδ' ἐγὼ
βλέψαιμ' ἂν οὔνεκ' οὔτε τῇδ' ἂν ὕστερον.

conjectured by Arndt, Blaydes, and M. Schmidt. **843** L has *κατακτείναιεν*, but the letters *αι* are in an erasure, having been made by an early corrector. Wolff thinks that the 1st hand wrote *κατακτείνοιεν*. As the last *ε* is certainly from the 1st hand, the 1st hand must have written either that or *κατακτείνειεν*, which is in at least one later MS. (Pal.), others having *κατακτείναιεν* (as A), or *κατακτείνειαν*. Most of the recent edd.

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of the slaughter in the fewest words, 715—716.

844 f. τὸν αὐτὸν ἀριθμόν, *i. e.* πλείους and not ἕνα: or, in the phrase of grammarians, *τὸν πληθυντικὸν* and not *τὸν ἑνικὸν ἀριθμόν*.—**ἴσος**: '*one* cannot be made to tally with (cannot be identified with) those many': **τοῖς πολλοῖς**, referring to the plur. λῃστάς (842).

846 οἰόζωνον, journeying alone. The peculiarity of the idiom is that the second part of the compound is equivalent to a *separate* epithet for the noun: *i. e.* **οἰόζωνος**, 'with solitary girdle,' signifies, 'alone, and girt up.' *O. C.* 717 *τῶν ἑκατομπόδων* Νηρῄδων, not, 'with a hundred feet each,' but, countless, and dancing: *ib.* 17 *πυκνόπτεροι ἀηδόνες*, not, thickly-feathered, but, many and winged: *ib.* 1055 *διστόλους ἀδελφάς*, not, separately-journeying sisters, but, two sisters, journeying: *Ai.* 390 *δισσάρχας βασιλῆς*, not, diversely-reigning kings, but, two reigning kings: Eur. *Alc.* 905 *κόρος μονόπαις*, not, a youth with one child, but, a youth, his only child: *Phoen.* 683 *διώνυμοι θεαί*, not, goddesses with contrasted names, but, several goddesses, each of whom is invoked. So I understand Eur. *Or.* 1004 *μονόπωλον* Ἀῶ, 'Eos who drives her steeds alone' (when moon and stars have disappeared from the sky).

847 εἰς ἐμὲ ῥέπον: as if he were standing beneath the scale in which the evidence against him lies; that scale proves the heavier of the two, and thus descends towards him.

848 ἐπίστασο φανὲν τοὔπος ὧδε, know that the tale was thus set forth: **ἐπίστασο ὡς φανὲν τοὔπος ὧδε**, know that *you may take* the story *to have been* thus set forth: where **ὡς** merely points to the mental attitude which the subject of **ἐπίστασο** is to assume. *Phil.* 567 *ὡς ταῦτ' ἐπίστω δρώμεν', οὐ μέλλοντ' ἔτι*, know that you may assume these things to be a-doing, not delayed: and *ib.* 253, 415: below 956. So with the gen. abs.: *Ai.* 281 *ὡς ὧδ' ἐχόντων τῶνδ' ἐπίστασθαί σε χρή*, these things being so, you must view them in that belief.

849 ἐκβαλεῖν, repudiate: Plat. *Crito*

Oe. Thou wast saying that he spoke of Laïus as slain by robbers. If, then, he still speaks, as before, of several, I was not the slayer: a solitary man could not be held the same with that band. But if he names one lonely wayfarer, then beyond doubt this guilt leans to me.

Io. Nay, be assured that thus, at least, the tale was first told; he cannot revoke that, for the city heard it, not I alone. But even if he should diverge somewhat from his former story, never, king, can he show that the murder of Laïus, at least, is truly square to prophecy; of whom Loxias plainly said that he must die by the hand of my child. Howbeit that poor innocent never slew him, but perished first itself. So henceforth, for what touches divination, I would not look to my right hand or my left.

give κατακτείνειαν. It is perhaps safest to do so, in the absence of better evidence for -αιεν (or -οιεν) than we have in this passage. Yet cp. the inscription in Kaibel's *Epigrammata* (24. 2), ἐχθροὶ στήσαιεν Ζηνὶ τρόπαιον ἔδος (date, *circ.* 400—350 B.C.); to which Meisterhans (*Gramm. der Attischen Inschriften*, p. 75) refers in proof that 'the poets of the 4th cent. B.C. could use, without metrical necessity, the un-Attic forms of the aorist optative.' **851** κάκτρέποιτο L: καὶ τρέποιτο r. **852** τόν γε L: τόνδε r:

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46 B τοὺς δὲ λόγους οὓς ἐν τῷ ἔμπροσθεν ἔλεγον οὐ δύναμαι νῦν ἐκβαλεῖν.

851 εἰ κάκτρέποιτο, if he *should* turn aside: see on 772 καὶ...λέξαιμ' ἄν.

852 τόν γε Λαΐου φόνον. Iocasta argues: 'Even if he *should* admit that the deed was done by *one* man (a circumstance which would confirm our fears that the deed was yours), at any rate the death of Laïus cannot be shown to have happened as the oracle foretold; for Laïus was to have been killed by my son, who died in infancy. The oracular art having failed in this instance, I refuse to heed Teiresias when he says that you will yet be found guilty of slaying your father Polybus.' Iocasta, bent on cheering Oedipus, merely *alludes* to the possibility of his being indeed the slayer of Laïus (851), and turns to the comforting aspect of the case—viz., the undoubted failure of the oracle, *on any supposition*. This fine and subtle passage is (to my apprehension) utterly defaced by the conjecture **σόν γε Λαΐου φόνον** (Bothe), 'it cannot be shown that *your slaying of Laïus* fulfils the oracle.' Herm. reads **τόνδε**, 'this slaying' (of which you think yourself guilty): but the **γε** is needed.

853 δικαίως ὀρθόν, in a just sense correct, *i.e.* properly fulfilled: for **ὀρθόν** see 506.—**Λοξίας**: a surname of the oracular Apollo, popularly connected with λοξός, 'oblique' (akin to λέχ-ριος, *obliquus*, *luxus*, 'sprained'), as=the giver of *indirect*, ambiguous responses (λοξὰ καὶ ἐπαμφοτερίζοντα, Lucian *Dial. Deor.* 16): Cornutus 32 λοξῶν δὲ καὶ περισκελῶν ὄντων τῶν χρησμῶν οὓς δίδωσι Λοξίας ὠνόμασται, and so Lycophron 14. 1467: to this Pacuvius alludes, Flexa *non falsa autumare dictio Delphis solet*. The association of Apollo with Helios suggested to the Stoics that the idea connecting λοξός with Λοξίας might be that of *the ecliptic:* to which it might be replied that the name Λοξίας was older than the knowledge of the fact. It is not etymologically possible to refer Λοξίας to λυκ, *lux*. But phonetic correspondence would justify the connection, suggested by Dr Fennell, with ἀ-λεξ (Skt. *rak-sh*). Λοξίας and his sister Λοξώ (Callim. *Del.* 292) would then be other forms of Phoebus and Artemis ἀλεξητήριοι, ἀλεξίμοροι (above, 164), 'defenders.' Iocasta's utterance here is not really inconsistent with her reservation in 712: see note there.

854 διεῖπε: *expressly* said: cp. διαδείκνυμι, to show *clearly* (Her.), διαδηλόω, διαρρήδην, 'in express terms': so above, 394 αἴνιγμα...διειπεῖν='to *declare*' (solve) a riddle.

857 f. οὔτε τῇδε—οὔτε τῇδε=οὔτ' ἐπὶ τάδε οὔτ' ἐπὶ θάτερα, neither to this side nor to that: *Phil.* 204 ἢ που τῇδ' ἢ τῇδε τόπων: *Il.* 12. 237 (Hector to Polyda-

ΟΙ. καλῶς νομίζεις. ἀλλ' ὅμως τὸν ἐργάτην
πέμψον τινὰ στελοῦντα, μηδὲ τοῦτ' ἀφῇς.
ΙΟ. πέμψω ταχύνασ'· ἀλλ' ἴωμεν ἐς δόμους·
οὐδὲν γὰρ ἂν πράξαιμ' ἂν ὧν οὐ σοὶ φίλον.

στρ. α'. ΧΟ. εἴ μοι ξυνείη φέροντι
2 μοῖρα τὰν εὐσεπτον ἁγνείαν λόγων
3 ἔργων τε πάντων, ὧν νόμοι πρόκεινται
4 ὑψίποδες, οὐρανίαν
5 δι' αἰθέρα τεκνωθέντες, ὧν Ὄλυμπος

mas): *τύνη δ' οἰωνοῖσι ταυνπτερύγεσσι κελεύεις | πείθεσθαι· τῶν οὔτι μετατρέπομ' οὔτ' ἀλεγίζω, | εἴτ' ἐπὶ δεξί' ἴωσι πρὸς ἠῶ τ' ἠελίόν τε, | εἴτ' ἐπ' ἀριστερὰ τοί γε ποτὶ ζόφον ἠερόεντα.*—**μαντείας γ'...οὕνεκα**, so far as it is concerned: *O. C.* 22 *χρόνου μὲν οὔνεκ'*, n.

859 f. καλῶς νομίζεις: he assents, almost mechanically—but his thoughts are intent on sending for the herdsman.—**στελοῦντα**, 'to summon': *στέλλειν* = 'to cause to set out' (by a mandate), hence 'to summon': *O. C.* 297 *σκοπὸς δέ νιν | ὃς κἀμὲ δεῦρ' ἔπεμπεν οἴχεται στελῶν.*—**μηδὲ τοῦτ' ἀφῇς**, 'and do not neglect this.' With a point after *στελοῦντα* we could render: 'neglect *not even* this': but Oed. does not feel, nor feign, indifference.

862 γάρ, since **ἴωμεν** *κ.τ.λ.* implies consultation. The doubled **ἄν** gives emphasis: cp. 139.—**ὧν οὐ σοὶ φίλον** = *τούτων ἃ πρᾶξαι οὐ σοὶ φίλον ἐστί. Phil.* 1227 *ἔπραξας ἔργον ποῖον ὧν οὔ σοι πρέπον*;

863—910 Second *στάσιμον*. The second *ἐπεισόδιον* (512—862) has been marked by the overbearing harshness of Oedipus towards Creon; by the rise of a dreadful suspicion that Oedipus is *ἄναγνος*—blood-guilty for Laïus; and by the avowed contempt of Iocasta, not, indeed, for Apollo himself, but for the *μαντική* of his ministers. These traits furnish the two interwoven themes of the second stasimon: (1) the prayer for *purity* in word as in deed: (2) the deprecation of that *pride* which goes before a fall; —whether it be the insolence of the *τύραννος*, or such intellectual arrogance as Iocasta's speech bewrays (λόγῳ, v. 884). The tone of warning reproof towards Oedipus, while only allusive, is yet in contrast with the firm though anxious sympathy of the former ode, and serves to attune the feeling of the spectators for the approach of the catastrophe.

1*st strophe* (863—872). May I ever be pure in word and deed, loyal to the unwritten and eternal laws.

1*st antistrophe* (873—882). A tyrant's selfish insolence hurls him to ruin. But may the gods prosper all emulous effort for the good of the State.

2*nd strophe* (883—896). Irreverence in word or deed shall not escape: the wrath of the gods shall find it out.

2*nd antistrophe* (897—910). Surely the oracles concerning Laïus will yet be justified: O Zeus, suffer not Apollo's worship to fail.

863 εἴ μοι ξυνείη μοῖρα φέροντι is equivalent to *εἴθε διατελοῖμι φέρων*, the part. implying that the speaker is *already* mindful of *ἁγνεία*, and prays that he may continue to be so: whereas *εἴ μοι ξυνείη μοῖρα φέρειν* would have been equivalent to *εἴθε μοι γένοιτο φέρειν*, an aspiration towards *ἁγνεία* as not yet attained. Though **μοῖρα** is not expressly personified (cp. Pind. *Pyth.* 3. 84 *τὸν δὲ μοῖρ' εὐδαιμονίας ἔπεται*), the conception of it is so far personal that **ξυνείη** ('be with') is tinged with the associations of *ξυνειδείη* ('be witness to'), and thus softens any boldness in the use of the participle; a use which, in principle, is identical with the use after such verbs as *διατελῶ, τυγχάνω, λανθάνω*. **φέροντι** (= *φερομένῳ*, see on 590).. **ἁγνείαν**, *winning* purity, regarded as a precious *κτῆμα* (*Ant.* 150): cp. 1190 *πλέον τᾶς εὐδαιμονίας φέρει*: *El.* 968 *εὐσέβειαν...οἴσει* (will win *the praise of* piety): Eur. *Or.* 158 *ὕπνου...φερομένῳ χαράν*.—Others take *φέροντι* as = 'bearing about with me' (or 'within me'). Cp. *Ant.* 1090 *τὸν νοῦν τ' ἀμείνω τῶν φρενῶν ἢ νῦν φέρει* (where it = *τρέφειν* in 1089): *Tr.* 108 *εὔμναστον δεῖμα φέρουσαν*

ΟΕ. Thou judgest well. But nevertheless send some one to fetch the peasant, and neglect not this matter.

ΙΟ. I will send without delay. But let us come into the house: nothing will I do save at thy good pleasure.

ΧΟ. May destiny still find me winning the praise of reverent purity in all words and deeds sanctioned by those laws of range sublime, called into life throughout the high clear heaven, whose father is Olympus 1st strophe.

(where Casaubon *τρέφουσαν*, as Blaydes *τρέφοντι* here). This may be right: but the use here, at least, would be bold; and I still incline to the former view.

864 εὔσεπτον, active, 'reverent,' only here: so 890 *τῶν ἀσέπτων*, also act., 'irreverent deeds,' as in Eur. *Helen.* 542 *Πρωτέως ἀσέπτου παιδός*, impious, unholy: see on 515.

865 ὧν νόμοι πρόκεινται ὑψίπ., 'for which (enjoining which) laws have been set forth, moving on high,'—having their sphere and range in the world of eternal truths: *ὑψίποδες* being equiv. to *ὑψηλοὶ καὶ ὑψοῦ πατοῦντες*: see on *οἰόζωνον* 846, and contrast *χθονοστιβῆ* 301. The metaphor in **νόμοι** was less trite for a Greek of the age of Sophocles than for us: cp. Plat. *Legg.* 793 A *τὰ καλούμενα ὑπὸ τῶν πολλῶν ἄγραφα νόμιμα—οὔτε νόμους δεῖ προσαγορεύειν αὐτὰ οὔτε ἄρρητα ἐᾶν.*—**πρόκεινται** (Thuc. 3. 45 *ἐν οἷς ταῖς πόλεσι πολλῶν θανάτου ζημία πρόκειται*) strengthens the metaphor: Xen. *Mem.* 4. 4. 21 *δίκην γέ τοι διδόασιν οἱ παραβαίνοντες τοὺς ὑπὸ τῶν θεῶν κειμένους νόμους, ἣν οὐδενὶ τρόπῳ δυνατὸν ἀνθρώπῳ διαφυγεῖν, ὥσπερ τοὺς ὑπ' ἀνθρώπων κειμένους νόμους ἔνιοι διαφεύγουσι τὸ δίκην διδόναι*: where Socrates speaks of the *ἄγραφοι νόμοι* which are *ἐν πάσῃ χώρᾳ κατὰ ταὐτὰ νομιζόμενοι*,—as to revere the gods and honour parents. Arist. *Rhet.* 1. 13. 2: 'I consider law (*νόμον*) as particular (*ἴδιον*) or universal (*κοινόν*), the particular law being that which each community defines in respect to itself,—a law partly written, partly unwritten [as consisting in local custom]; the universal law being that of nature (*τὸν κατὰ φύσιν*). For there is a certain natural and universal right and wrong which all men divine (*μαντεύονται*), even if they have no intercourse or covenant with each other; as the Antigone of Sophocles is found saying that, notwithstanding the interdict, it is right to bury Polyneices' (*Ant.* 454, where she appeals to the *ἄγραπτα κἀσφαλῆ θεῶν νόμιμα*). Cp. Cope's Introd. to Arist. *Rhet.* p. 239.

866 οὐρανίαν δι' αἰθέρα τεκνωθέντες, called into a life that permeates the heavenly ether (the highest heaven): the metaphor of **τεκνωθέντες** being qualified by its meaning in this particular application to **νόμοι**, viz. that they are *revealed as operative;* which allows the poet to indicate *the sphere throughout which they operate* by **δι' αἰθέρα**, instead of the verbally appropriate *ἐν αἰθέρι*: much as if he had said *δι' αἰθέρα ἐνεργοὶ ἀναφανέντες*. So, again, when he calls *Olympus*, not *Zeus*, their **πατήρ**, the metaphor is half-fused with the direct notion of 'source.' Cp. Arist. *Rhet.* 1. 13. 2 quoted on 865, which continues (illustrating *τὸ φύσει δίκαιον*): *καὶ ὡς Ἐμπεδοκλῆς λέγει περὶ τοῦ μὴ κτείνειν τὸ ἔμψυχον· τοῦτο γὰρ οὐ τισὶ μὲν δίκαιον τισὶ δ' οὐ δίκαιον, Ἀλλὰ τὸ μὲν πάντων νόμιμον διά τ' εὐρυμέδοντος | αἰθέρος ἠνεκέως τέταται διά τ' ἀπλέτου αὖ γῆς* (so Scaliger rightly amended *αὐγῆς*: Emped. 438): where the special reference of Empedocles is to a principle of life common to gods, men, and irrational animals (*πνεῦμα τὸ διὰ παντὸς τοῦ κόσμου διῆκον ψυχῆς τρόπον*, Sextus Emp. *Adv. Math.* 9. 127: cp. Cope ad loc.).—**αἰθέρα**: *Il.* 16. 364 *ὡς δ' ὅτ' ἀπ' Οὐλύμπου νέφος ἔρχεται οὐρανὸν εἴσω | αἰθέρος ἐκ δίης*: where, Olympus being the mountain, the *οὐρανός* is above the *αἰθήρ*, since *ἐξ αἰθέρος* could not=*ἐξ αἴθρας*, *after* clear weather: and so *Il.* 2. 458 *δι' αἰθέρος οὐρανὸν ἵκει*: *Il.* 19. 351 *οὐρανοῦ ἐκκατέπαλτο δι' αἰθέρος*: cp. *Ant.* 420. Here **οὐρανίαν αἰθέρα**=the highest heaven.

867 Ὄλυμπος: not the mountain, as in the *Iliad*, but, as in the *Odyssey* (6. 42), the bright supernal abode of the gods: and so=the sky itself: *O. C.* 1654 *γῆν τε προσκυνοῦνθ' ὁμοῦ | καὶ τὸν θεῶν Ὄλυμπον.*

6 πατὴρ μόνος, οὐδέ νιν
7 θνατὰ φύσις ἀνέρων
8 ἔτικτεν, οὐδὲ μή ποτε λάθα κατακοιμάσῃ· 870
9 μέγας ἐν τούτοις θεός, οὐδὲ γηράσκει.

ἀντ. α'. ὕβρις φυτεύει τύραννον· 873
2 ὕβρις, εἰ πολλῶν ὑπερπλησθῇ μάταν,
3 ἃ μὴ 'πίκαιρα μηδὲ συμφέροντα, 875
4 ἀκρότατα *γεῖσ' ἀναβᾶσ'
5 *ἀποτμοτάταν ὥρουσεν εἰς ἀνάγκαν,
6 ἔνθ' οὐ ποδὶ χρησίμῳ
7 χρῆται. τὸ καλῶς δ' ἔχον
8 πόλει πάλαισμα μήποτε λῦσαι θεὸν αἰτοῦμαι. 880
9 θεὸν οὐ λήξω ποτὲ προστάταν ἴσχων.

σόν γε Bothe. **870** οὐδὲ μήν ποτε λάθραι (the ρ almost erased) κατακοιμάσῃ L. Most of the later MSS. (as A) have λάθα, and κατακοιμάσει: some have μήν, others μή (as E). Elmsley has been followed by a majority of edd. in giving μήποτε...κατακοι-

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870 ἔτικτεν, 'was their parent,' sometimes used instead of ἔτεκε where the stress is not so much on the fact of the *birth* as on the *parentage*, 1099, *O. C.* 982, fr. 501: Pind. *P.* 9. 15 ὅν ποτε = Ναΐς... ἔτικτεν. (It would be prosaic to render, 'brought forth successively,'—developed.)

οὐδὲ μή ποτε κατακοιμάσῃ. I formerly gave οὐδὲ μάν ποτε κατακοιμάσει,—regarding L's μήν as more significant than its κατακοιμάσῃ. But I now think that the probabilities are stronger for μήν having come from μή. In point of fitness, the readings are here equal. οὐ μή expresses conviction: Plat. *Phaedo* 105 D οὐκοῦν ἡ ψυχὴ τὸ ἐναντίον ᾧ αὐτὴ ἐπιφέρει ἀεὶ οὐ μὴ ποτε δέξηται, ὡς ἐκ τῶν πρόσθεν ὡμολόγηται;

871 μέγας ἐν τούτοις θεός: the divine virtue inherent in them is strong and unfailing. θεός without art., as 880: *O. C.* 1694 τὸ φέρον ἐκ θεοῦ. For this use of the word, to express an indwelling power, cp. Eur. fr. inc. 1007 ὁ νοῦς γὰρ ἡμῖν ἐστιν ἐν ἑκάστῳ θεός.

873 ὕβρις. The tone of Oedipus towards Creon (esp. 618—672) suggests the strain of warning rebuke. Aeschylus, with more elaborate imagery, makes ὕβρις the daughter of δυσσεβία and the parent of a νέα ὕβρις which in turn begets κόρος and θράσος (*Ag.* 764).—**τύραννον**, here not 'a prince,'—nor even, in the normal Greek sense, an unconstitutionally absolute ruler (bad or good),—but, in our sense, 'a tyrant': cp. Plat. *Pol.* 301 C ὅταν μήτε κατὰ νόμους μήτε κατὰ ἔθη πράττῃ τις εἷς ἄρχων, προσποιῆται δὲ ὥσπερ ὁ ἐπιστήμων ὡς ἄρα παρὰ τὰ γεγραμμένα τό γε βέλτιστον ποιητέον, ᾗ δέ τις ἐπιθυμία καὶ ἄγνοια τούτου τοῦ μιμήματος ἡγουμένη, μῶν οὐ τότε τὸν τοιοῦτον ἕκαστον τύραννον κλητέον; *Rep.* 573 B ἆρ' οὖν...καὶ τὸ πάλαι διὰ τὸ τοιοῦτον τύραννος ὁ Ἔρως λέγεται;

874 f. εἰ...ὑπερπλησθῇ: Plat. *Rep.* 573 C τυραννικὸς δὲ...ἀνὴρ ἀκριβῶς γίγνεται, ὅταν ἢ φύσει ἢ ἐπιτηδεύμασιν ἢ ἀμφοτέροις μεθυστικός τε καὶ ἐρωτικὸς καὶ μελαγχολικὸς γένηται. For εἰ with subj., see on 198.—**ἃ μή**: the generic μή (*such* wealth *as* is not meet): cp. 397 n.

876 The reading of all the MSS., **ἀκροτάταν εἰσαναβᾶσ'**, is accounted for by Wolff's emendation, which I have now received, **ἀκρότατα γεῖσ' ἀναβᾶσ'**. The change of **γ** into **ν** was very easy for cursive minuscule; while on the other hand the presence of ἀνάγκαν in the next verse is not enough to explain the change of an original ἀκρότατον into the unmetrical ἀκροτάταν.—**γεῖσα**, the coping of a wall: cp. Eur. *Phoen.* 1180 (of Capaneus) ἤδη

alone; their parent was no race of mortal men, no, nor shall oblivion ever lay them to sleep; the god is mighty in them, and he grows not old.

Insolence breeds the tyrant; Insolence, once vainly surfeited on wealth that is not meet nor good for it, when it hath scaled the topmost ramparts, is hurled to a dire doom, wherein no service of the feet can serve. But I pray that the god never quell such rivalry as benefits the State; the god will I ever hold for our protector. 1st antistrophe.

μήσῃ. **876 f.** *ἀκροτάταν εἰσαναβᾶσ' ἀπότομον | ὤρουσεν εἰς ἀνάγκαν* L. All MSS. have *ἀκροτάταν*. Instead of *ἀπότομον*, A has *ἄποτμον*, with *o* written above.—*ἀκρότατα*

δ' ὑπερβαίνοντα γεῖσα τειχέων | βάλλει κεραυνῷ Ζεύς νιν (as *Ant.* 131, of the same, *βαλβίδων | ἐπ' ἄκρων ἤδη | νίκην ὁρμῶντ' ἀλαλάξαι*). So here the *ὕβρις* is hurled down, Capaneus-like, at the crowning moment of wicked triumph. In Eur. *Suppl.* 728 there is a similar image of insolent ambition hurled down, as from the topmost round of a scaling-ladder: *ὑβριστὴν λαόν, ὃς πράσσων καλῶς | εἰς ἄκρα βῆναι κλιμάκων ἐνήλατα | ζητῶν ἀπώλεσ' ὄλβον.*

877 With the MS. **ἀπότομον ὤρουσεν εἰς ἀνάγκαν**, there is a defect of ⏑⏑ or –. Reading *ἀκρότατον* in 876, Arndt supplies *αἶπος* before *ἀπότομον*, as I formerly supplied *ἄκρον* in the same place: E. L. Lushington thought of *ὄρος* to follow *ἀπότομον*: Campbell reads *ἐξώρουσεν*. But none of these remedies, nor any other of a like kind, is satisfactory, or very probable. I now agree with Wecklein in preferring Schnelle's **ἀποτμοτάταν** for *ἀπότομον*. This is metrically exact (=867 *δι' αἰθέρα τεκν-*), and removes the necessity for any conjectural supplement. (The superlative of *ἄποτμος* occurs *Od.* 2. 219.) —**ὤρουσεν**, gnomic aor. (cp. *O. C.* 1215 *κατέθεντο*).—**ἀνάγκαν**, a constraining doom from the gods: Eur. *Ph.* 1000 *εἰς ἀνάγκην δαιμόνων ἀφιγμένοι*. Cp. Plat. *Legg.* 716 A *ὁ δέ τις ἐξαρθεὶς ὑπὸ μεγαλαυχίας ἢ χρήμασιν ἐπαιρόμενος ἢ τιμαῖς ἢ καὶ σώματος εὐμορφίᾳ, ἅμα νεότητι καὶ ἀνοίᾳ φλέγεται τὴν ψυχὴν μεθ' ὕβρεως...μετὰ δὲ χρόνον οὐ πολὺν ὑποσχὼν τιμωρίαν τῇ δίκῃ ἑαυτόν τε καὶ οἶκον καὶ πόλιν ἅρδην ἀνάστατον ἐποίησε.*

878 **χρησίμῳ...χρῆται**: where it does not use the foot to any purpose: *i.e.* the leap is to headlong destruction; it is not one in which the feet can anywhere find a safe landing-place. For the paronomasia cp. Pind. *P.* 2. 78 *κερδοῖ δὲ τί μάλα τοῦτο κερδαλέον τελέθει*; 'but for the creature named of gain,' (the fox) 'what so gainful is there here?'

879 **τὸ καλῶς δ' ἔχον**: but I ask that the god never do away with, abolish, that struggle which is advantageous for the city,—*i.e.* the contest in which citizen vies with citizen who shall most serve the State. The words imply a recognition of the *προθυμία* which Oed. had so long shown in the service of Thebes: cp. 48, 93, 247.

880 **πάλαισμα**: cp. Isocr. *Ep.* 7 § 7 *τοῖς καλῶς τὰς πόλεις τὰς αὑτῶν διοικοῦσιν ἀμιλλητέον καὶ πειρατέον διενεγκεῖν αὐτῶν.* Plut. *Mor.* 820 C *ὥσπερ οὐκ ἀργυρίτην οὐδὲ δωρίτην ἀγῶνα πολιτείας ἀγωνιζομένοις* (the emulous service of the State), *ἀλλὰ ἱερὸν ὡς ἀληθῶς καὶ στεφανίτην* (like the contests in the great games).

882 f. **προστάταν**: defender, champion: not in the semi-technical sense of 'patron,' as in 411.—**ὑπέροπτα**, adverbial neut. of *ὑπέροπτος* [not *ὑπερόπτα*, epic nom. for *ὑπερόπτης*, like *ἱππότα*]: cp. *O. C.* 1695 *οὕτοι κατάμεμπτ' ἔβητον*, ye have fared not amiss. *Il.* 17. 75 *ἀκίχητα διώκων | ἵππους*: Eur. *Suppl.* 770 *ἄκραντ' ὀδύρει*: *Ph.* 1739 *ἄπειμι...ἀπαρθένευτ' ἀλωμένα*: *Ion* 255 *ἀνερεύνητα δυσθυμεῖ* (hast griefs which I may not explore).—**χερσὶν**, *in contrast with* **λόγῳ**, merely = *ἔργοις*, not 'deeds of violence': cp. Eur. *Ph.* 312 *πῶς... | καὶ χερσὶ καὶ λόγοισι... | περιχορεύουσα τέρψιν...λάβω*, find joy in deed and word of circling dance, *i.e.* in linking of the hands and in song: cp. 864.

στρ. β'. εἰ δέ τις ὑπέροπτα χερσὶν ἢ λόγῳ πορεύεται, 883
2 Δίκας ἀφόβητος, οὐδὲ 885
3 δαιμόνων ἕδη σέβων,
4 κακά νιν ἕλοιτο μοῖρα,
5 δυσπότμου χάριν χλιδᾶς,
6 εἰ μὴ τὸ κέρδος κερδανεῖ δικαίως
7 καὶ τῶν ἀσέπτων ἕρξεται, 890
8 ἢ τῶν ἀθίκτων *θίξεται ματάζων.
9 τίς ἔτι ποτ' ἐν τοῖσδ' ἀνὴρ *θεῶν βέλη
10 *εὔξεται ψυχᾶς ἀμύνειν;

γεῖσ' ἀναβᾶσ' Wolff; ἀποτμοτάταν (for ἀπότομον) Schnelle. See comment. **890** ἕρξεται L. The scribe had begun to write χ as the third letter, but corrected it to ξ. The later MSS. have the same word, with variations of breathing. **891** ἕξεται MSS. In L the breathing has been added (or retouched) by the first corrector. θίξεται Blaydes. (The mode of writing ἕξεται in L, where the first ε is large, suggests the ease

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885 Δίκας ἀφόβητος, not fearing Justice: cp. 969 ἄψαυστος ἔγχους, not touching a spear. The act. sense is preferable only because class. Greek says φοβηθεὶς τὴν δίκην, not φοβηθεὶς ὑπὸ τῆς δίκης: the *form* of the adj. would warrant a pass. sense: cp. *Tr.* 685 ἀκτῖνος...ἄθικτον. With ἄφοβος (*Ai.* 366) ἀφόβητος cp. ἀταρβής (*Tr.* 23) ἀτάρβητος (*Ai.* 197).

886 ἕδη, *images* of gods, whether sitting or standing; but always with the added notion that they are placed in a temple or holy place as objects of worship. Timaeus p. 93 ἕδος· τὸ ἄγαλμα καὶ ὁ τόπος ἐν ᾧ ἵδρυται: where τόπος prob. denotes the small shrine in which an image might stand. Dionys. Hal. 1. 47 uses ἕδη to render *penates*. Liddell and Scott *s.v.* cite the following as places in which ἕδος 'may be a *temple*': but in all of them it must mean *image*. Isocr. or. 15 § 2 Φειδίαν τὸν τὸ τῆς Ἀθηνᾶς ἕδος ἐργασάμενον, *i.e.* the chryselephantine Athena Parthenos; cp. Plut. *Per.* 13 ὁ δὲ Φειδίας εἰργάζετο μὲν τῆς θεοῦ τὸ χρυσοῦν ἕδος· Xen. *Hellen.* 1. 4. 12 Πλυντήρια ἦγεν ἡ πόλις, τοῦ ἕδους κατακεκαλυμμένου τῆς Ἀθηνᾶς: *i.e.* the ἀρχαῖον βρέτας of Athena Polias in the Erechtheum was veiled in sign of mourning (the death of Aglauros being commemorated at the festival of the Plunteria). Paus. 8. 46. 2 φαίνεται δὲ οὐκ ἄρξας ὁ Αὔγουστος ἀναθήματα καὶ ἕδη θεῶν ἀπάγεσθαι παρὰ τῶν κρατηθέντων (*i.e.* carry off to Italy): where ἀναθήματα are dedicated objects generally, ἕδη images worshipped in temples. Is Sophocles glancing here at the mutilators of the Hermae in 415 B.C., and especially at Alcibiades? We can hardly say more than this:—(1) There is no positive probability as to the date of the play which can be set against such a view. (2) The language suits it,—nay, might well suggest it; nor does it matter that the Ἑρμαῖ, though ἀναθήματα (Andoc. *De Myst.* § 34), were not properly ἕδη. (3) It cannot be assumed that the dramatic art of Sophocles would exclude such a reference. Direct contemporary allusion is, indeed, uncongenial to it. But a light touch like this—especially in a choral ode—might fitly strike a chord of contemporary feeling in unison with the emotion stirred by the drama itself. I do not see how to affirm or to deny that such a suggestion was meant here. (Cp. *O. C.* 1537 n.)

888 δυσπότμου, miserably perverse: *Ant.* 1025 οὐκέτ' ἔστ'... | ἄβουλος οὔτ' ἄνολβος.

890 τῶν ἀσέπτων: see on 864.—**ἕρξεται**, keep himself from: *O. C.* 836 εἴργου, 'stand back': Her. 7. 197 ὡς κατὰ τὸ ἄλσος ἐγένετο, αὐτός τε ἔργετο αὐτοῦ καὶ τῇ στρατιῇ πάσῃ παρήγγειλε. Plat. *Legg.* 838 A ὡς εὖ τε καὶ ἀκριβῶς εἴργονται τῆς τῶν καλῶν ξυνουσίας. As to the form, Her. has ἔργω or ἐέργω: in Attic the MSS. give Aesch. *Eum.* 566 κατεργαθοῦ: Soph. *Ai.* 593 ξυνέρξετε: Thuc. 5. 11 περιέρξαντες (so the best MSS., and Classen): Plat.

But if any man walks haughtily in deed or word, with no fear of Justice, no reverence for the images of gods, may an evil doom seize him for his ill-starred pride, if he will not win his vantage fairly, nor keep him from unholy deeds, but must lay profaning hands on sanctities. 2nd strophe.

Where such things are, what mortal shall boast any more that he can ward the arrows of the gods from his life?

with which θίξ might have become ἔξ.)—ματἄιζων L, ματάζων r. **892 f.** τίσ ἔτί (*sic*) ποτ' ἐν τοῖσδ' ἀνὴρ | θυμῶι βέλη ἑρξεται (*sic*) | ψυχᾶσ ἀμύνειν L. The later MSS. have in some cases θυμῶ or θυμοῦ: a few have ἐν τούτοις (as E), or αὐτοῖς (B), for ἐν τοῖσδ'.—For θυμῶι, Hermann restored θεῶν: for ἔρξεται, Musgrave εὔξεται.

Gorg. 461 D καθέρξῃς (so Stallb. and Herm., with MSS.): *Rep.* 461 B ξυνέρξαντος: *Pol.* 285 B ἔρξας. So far as the MSS. warrant a conclusion, Attic seems to have admitted ἐρ- instead of εἰρ- *in the forms with* ξ. The smooth breathing is right here, even if we admit a normal distinction between εἴργω 'to shut out' and εἴργω 'to shut in.'

891 θίξεται. This conjecture of Blaydes seems to me certain. The form occurs Eur. *Hippol.* 1086 κλαίων τις αὐτῶν ἆρ' ἐμοῦ γε θίξεται: *Her.* 652 εἰ δὲ τῶνδε προσθίξει χερί. Hesych. has θίξεσθαι. L has ἕξεται with no breathing. Soph. could not conceivably have used such a phrase as ἔχεσθαι τῶν ἀθίκτων, *to cling to* things which should not even be touched. He himself shows the proper use of ἔχεσθαι in fr. 327 τοῦ γε κερδαίνειν ὅμως | ἀπρῖξ ἔχονται, 'still they cling tooth and nail to gain': fr. 26 τὰ μὲν | δίκαι' ἐπαίνει τοῦ δὲ κερδαίνειν ἔχου. Some explain ἕξεται as 'abstain': *Od.* 4. 422 σχέσθαι τε βίης λῦσαί τε γέροντα: Her. 6. 85 ἔσχοντο τῆς ἀγωγῆς. To this there are two objections, both insuperable: (1) the disjunctive ἤ,—with which the sense ought to be, 'unless he gain &c.... *or else* abstain': (2) ματάζων, which could not be added to ἕξεται as if this were παύσεται.—ματάζων, acting with rash folly: Her. 2. 162 ἀπεματάϊσε, behaved in an unseemly manner: Aesch. *Ag.* 995 σπλάγχνα δ' οὔτι ματάζει, my heart does not vainly forebode. The reason for writing ματᾴζων, not ματάζων, is that the form ματαΐζω is well attested (Her., Josephus, Hesych., Herodian): while there is no similar evidence for ματάζω, though the latter form *might* have existed, being related to a stem ματα (μάτη) as δικαΐ-ω to δίκα (δίκη).

892 τίς ἔτι ποτ'...ἀμύνειν; Amid such things (if such deeds prevail), who shall any longer vaunt that he wards off from his life the shafts of the gods? The pres. ἀμῦνεῖν, not fut. ἀμῦνεῖν, because the shafts are imagined as already assailing him. ἐν τοῖσδ': 1319: *Ant.* 38 εἰ τάδ' ἐν τούτοις.

893 θεῶν βέλη. The MSS. have θυμῶι, θυμοῦ or θυμῶ: in A over θυμῶι βέλη is written τὴν θείαν δίκην. This points to the true sense, though it does not necessarily presuppose the true reading. The phrase θυμοῦ βέλη, 'arrows of anger,' could mean, 'taunts hurled by an angry man'; but, *alone*, could *not* mean, 'the arrows of the divine wrath.' The readings of the MSS. might have arisen either through the ν of θεῶν being written, as it often is, in a form resembling μ, and ω having then been transposed (so that θυμῶ would have arisen before θυμῶι); or from a gloss θυμοῦ on ψυχᾶς. For βέλη cp. Plat. *Legg.* 873 E πλὴν ὅσα κεραυνὸς ἤ τι παρὰ θεοῦ τοιοῦτον βέλος ἰόν.

894 εὔξεται. This conject. of Musgrave (which Blaydes adopts) involves only the change of one letter from ἔρξεται: and nothing would have been more likely than a change of εὔξεται into ἔρξεται if the scribe's eye or thought had wandered to ἔρξεται in 890, especially since the latter is not obviously unsuited to the general sense. But ἔρξεται here is impossible. For (1) we cannot render: 'will keep off the shafts from himself, so as to ward them from his life': this would be intolerable. Nor (2), with Elmsley: 'who will *abstain from warding off* the shafts of the soul (the stings of conscience, ψυχᾶς βέλη) from his mind (θυμοῦ)?' *i.e.* who will not become reckless? This most assuredly is not Greek. εὔξεται, on the other hand, gives just the right

εἰ γὰρ αἱ τοιάδε πράξεις τίμιαι, 895
τί δεῖ με χορεύειν;

ἀντ. β'. οὐκέτι τὸν ἄθικτον εἶμι γᾶς ἐπ' ὀμφαλὸν σέβων,
οὐδ' ἐς τὸν Ἀβαῖσι ναόν,
οὐδὲ τὰν Ὀλυμπίαν, 900
εἰ μὴ τάδε χειρόδεικτα
πᾶσιν ἁρμόσει βροτοῖς.
ἀλλ', ὦ κρατύνων, εἴπερ ὀρθ' ἀκούεις,
Ζεῦ, πάντ' ἀνάσσων, μὴ λάθοι
σὲ τάν τε σὰν ἀθάνατον αἰὲν ἀρχάν. 905
φθίνοντα γὰρ Λαΐου <παλαίφατα>
θέσφατ' ἐξαιροῦσιν ἤδη,
κοὐδαμοῦ τιμαῖς Ἀπόλλων ἐμφανής·
ἔρρει δὲ τὰ θεῖα. 910

896 After χορεύειν, L has in the same verse πονεῖν ἢ τοῖσ θεοῖσ. These words are found in at least four other MSS.,—Pal., M (as corrected), M^2, M^5: being a corruption of a gloss, πανηγυρίζειν τοῖς θεοῖς, found in the Trin. and other MSS. (Campbell, I. xxvii). Dr E. M. Thompson points out that this corruption, hardly possible in uncial writing, would have been comparatively easy in minuscule, and regards it as indicating that the archetype of L was a minuscule MS. (Introd. to Facsimile, p. 8.) **899** Ἀβαῖσι] Erfurdt wrote Ἄβαισι, on the authority of Arcadius (104. 11). Eustathius knew both modes of writing it (on *Il.* I. 536, p. 279. 1). **903** ὀρθὸν L, ὄρθ' r.

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sense: 'If justice and religion are trampled under foot, can any man dare to boast that he will escape the divine wrath?'

896 χορεύειν. The words πονεῖν ἢ τοῖς θεοῖς added in a few MSS. (including L) have plainly arisen from a contracted writing of πανηγυρίζειν τοῖς θεοῖς which occurs in a few others. This gloss correctly represents the general notion of χορεύειν, as referring to the χοροί connected with the cult of Dionysus, Apollo and other gods. The χορός was an element so essential and characteristic that, in a Greek mouth, the question τί δεῖ με χορεύειν; would import, 'why maintain the solemn rites of public worship?' Cp. Polybius 4. 20 (speaking of the youth of Arcadia) μετὰ δὲ ταῦτα τοὺς Φιλοξένου καὶ Τιμοθέου νόμους μανθάνοντες (learning the music of those masters) πολλῇ φιλοτιμίᾳ χορεύουσι κατ' ἐνιαυτὸν τοῖς Διονυσιακοῖς αὐλητταῖς ἐν τοῖς θεάτροις, οἱ μὲν παῖδες τοὺς παιδικοὺς ἀγῶνας, οἱ δὲ νεανίσκοι τοὺς τῶν ἀνδρῶν λεγομένους. Eur. *Bacch.* 181 δεῖ...Διόνυσον...ὅσον καθ' ἡμᾶς δυνατὸν αὔξεσθαι μέγαν· | ποῖ δεῖ χορεύειν, ποῖ καθιστάναι πόδα, | καὶ κρᾶτα σείσαι πολιόν; ἐξηγοῦ σύ μοι | γέρων γέροντι, Τειρεσία. The Theban elders need not, then, be regarded as momentarily forgetting their dramatic part. Cp. 1095 χορεύεσθαι.

897 ἄθικτον: cp. the story of the Persian attack on Delphi in 480 B.C. being repulsed by the god, who would not suffer his priests to remove the treasures, φὰς αὐτὸς ἱκανὸς εἶναι τῶν ἑωυτοῦ προκατῆσθαι, Her. 8. 36.—**ὀμφαλόν**: see on 480.

899 τὸν Ἀβαῖσι ναόν. The site of Abae, not far N. of the modern village of Exarcho, was on a hill in the north-west of Phocis, between Lake Copais and Elateia, and near the frontier of the Opuntian Locrians. Her. 8. 33 ἔνθα ἦν ἱερὸν Ἀπόλλωνος πλούσιον, θησαυροῖσί τε καὶ ἀναθήμασι πολλοῖσι κατεσκευασμένον· ἦν δὲ καὶ τότε καὶ νῦν ἐστὶ χρηστήριον αὐτόθι· καὶ τοῦτο τὸ ἱερὸν συλήσαντες ἐνέπρη-

Nay, if such deeds are in honour, wherefore should we join in the sacred dance?

No more will I go reverently to earth's central and inviolate shrine, no more to Abae's temple or Olympia, if these oracles fit not the issue, so that all men shall point at them with the finger. Nay, king,—if thou art rightly called,—Zeus all-ruling, may it not escape thee and thine ever-deathless power! 2nd antistrophe.

The old prophecies concerning Laïus are fading; already men are setting them at nought, and nowhere is Apollo glorified with honours; the worship of the gods is perishing.

904 *πάντ' ἀνάσσων*] *πάντα λεύσσων* B. Arnold.—*λάθοι* L: *λάθη* r: *λάθῃ* Brunck. **906** *φθίνοντα γὰρ λαΐου ∴ θέσφατ'* L: the three dots meaning that *παλαιὰ* (written in the margin by a later hand) was to be inserted there. (Most of the later MSS. have *φθίνοντα γὰρ λαΐου παλαιὰ θέσφατ'*: a few place *παλαιὰ* before *λαΐου* or after *θέσφατα*.) —*παλαίφατα* is the conjecture of Arndt, and of Linwood (who prefixes *τὰ* to *Λαΐου*, reading *ὧν τοιόσδ'* for *ἐν τοῖσδ'* in 892). Schneidewin supplied *Πυθόχρηστα* before

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σαν (the Persians in 480 B.C.). Hadrian built a small temple beside the ancient *ἱερόν*, Paus. 10. 35. 3.

900 τὰν 'Ολυμπίαν, called by Pindar *δέσποιν' ἀλαθείας* (*Ol.* 8. 2), because divination by burnt offerings (*μαντικὴ δι' ἐμπύρων*) was there practised on the altar of Zeus by the Iamidae, hereditary *μάντεις* (Her. 9. 33): Pind. *Ol.* 6. 70 *Ζηνὸς ἐπ' ἀκροτάτῳ βωμῷ...χρηστήριον θέσθαι κέλευσεν* (Apollo)· | *ἐξ οὗ πολύκλειτον καθ' Ἕλλανας γένος Ἰαμιδᾶν.*

901 εἰ μὴ τάδε ἁρμόσει, if these things (the prophecy that Laïus should be slain by his son, and its fulfilment) do not *come right* (fit each other), **χειρόδεικτα πᾶσιν βροτοῖς,** so as to be signal examples for all men. Cp. *Ant.* 1318 *τάδ' οὐκ ἐπ' ἄλλον βροτῶν | ἐμᾶς ἁρμόσει ποτ' ἐξ αἰτίας*, can never be *adjusted* to another,—be *rightly* charged on him. Prof. Campbell cites Plat. *Soph.* 262 C *πρὶν ἄν τις τοῖς ὀνόμασι τὰ ῥήματα κεράσῃ. τότε δ' ἥρμοσέ τε, κ.τ.λ.*, where I should suppose *ἥρμοσε* to be transitive: *ἥρμοσέ τις τοῖς ὀνόμασι τὰ ῥήματα*: if so, it is not parallel. **χειρόδ.** only here.

903 ἀκούεις, *audis*, alluding chiefly to the title *Ζεὺς βασιλεύς*, Xen. *Anab.* 3. 1. 12; under which, after the victory at Leuctra in 371 B.C., he was honoured with a special festival at Lebadeia in Boeotia, Diod. 15. 53.

904 The subject to **λάθοι** is not definitely **τάδε** (902), but rather a motion to be inferred from the whole preceding sentence,—'the vindication of thy word.' Elms. cp. Eur. *Med.* 332 *Ζεῦ, μὴ λάθοι σε τῶνδ' ὃς αἴτιος κακῶν.*

906 After **φθίνοντα γὰρ Λαΐου** we require a metrical equivalent for *θεῶν βέλη* in 893. The *παλαιά* in the marg. of L and in the text of other MSS. favours **παλαίφατα,** proposed by Linwood and Arndt, which suits **φθίνοντα**: cp. 561. Schneidewin conj. *Πυθόχρηστα Λαΐου.* **Λαΐου,** object. gen.: cp. Thuc. 1. 140 *τὸ τῶν Μεγαρέων ψήφισμα* (*about* them).

908 ἐξαιροῦσιν, are putting out of account. This bold use comes, I think, not from the sense of *destroying* (Xen. *Hellen.* 2. 2. 19 *μὴ σπένδεσθαι Ἀθηναίοις ἀλλ' ἐξαιρεῖν*), but from that of *setting aside, excluding* from consideration: Plat. *Soph.* 249 B *τούτῳ τῷ λόγῳ ταὐτὸν τοῦτο ἓκ τῶν ὄντων ἐξαιρήσομεν*, 'by this reasoning we shall strike this same thing out of the list of things which exist.' Cp. *Theaet.* 162 D *θεοὺς...οὓς ἐγὼ ἔκ τε τοῦ λέγειν καὶ τοῦ γράφειν περὶ αὐτῶν, ὡς εἰσὶν ἢ ὡς οὐκ εἰσίν, ἐξαιρῶ.* The absence of a gen. like *λόγου* for **ἐξαιρουσιν** is softened by **φθίνοντα,** which suggests 'fading from men's thoughts.'

909 τιμαῖς...ἐμφανῆς, manifest *in* honours (modal dat.): *i.e.* his divinity is not asserted by the rendering of such worship as is due to him. Aesch. *P. V.* 171 (of Zeus) *σκῆπτρον τιμάς τ' ἀποσυλᾶται.*

910 τὰ θεῖα, 'religion,' both faith and observance: cp. *O. C.* 1537.

ΙΟ. χώρας ἄνακτες, δόξα μοι παρεστάθη
ναοὺς ἱκέσθαι δαιμόνων, τάδ' ἐν χεροῖν
στέφη λαβούσῃ κἀπιθυμιάματα.
ὑψοῦ γὰρ αἴρει θυμὸν Οἰδίπους ἄγαν
λύπαισι παντοίαισιν· οὐδ' ὁποῖ' ἀνὴρ 915
ἔννους τὰ καινὰ τοῖς πάλαι τεκμαίρεται,
ἀλλ' ἔστι τοῦ λέγοντος, ἢν φόβους λέγῃ.
ὅτ' οὖν παραινοῦσ' οὐδὲν ἐς πλέον ποιῶ,
πρὸς σ', ὦ Λύκει' Ἄπολλον, ἄγχιστος γὰρ εἶ,
ἱκέτις ἀφῖγμαι τοῖσδε σὺν κατεύγμασιν, 920
ὅπως λύσιν τιν' ἡμὶν εὐαγῆ πόρῃς·
ὡς νῦν ὀκνοῦμεν πάντες ἐκπεπληγμένον
κεῖνον βλέποντες ὡς κυβερνήτην νεώς.

ΑΓΓΕΛΟΣ.

ἆρ' ἂν παρ' ὑμῶν, ὦ ξένοι, μάθοιμ' ὅπου
τὰ τοῦ τυράννου δώματ' ἐστὶν Οἰδίπου; 925
μάλιστα δ' αὐτὸν εἴπατ', εἰ κάτισθ' ὅπου.

Λαΐου.—For Λαΐου, Mekler writes Δαλίου, Nauck Λοξίου. **917** L now has ἢν φόβουσ λέγῃ (not λέγῃι). ἢν is in erasure, having been corrected (doubtless from αι) either by the 1st hand itself, or by the first corrector: η is written in the form H. There is an erasure above ἢν (possibly of ἢν itself, which had been noted as a variant on εἰ). The H of λέγῃ is above the line, οι having been erased below it. Most of the later MSS. have

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911—1085 *ἐπεισόδιον τρίτον.* A messenger from Corinth, bringing the news that Polybus is dead, discloses that Oedipus was not that king's son, but a Theban foundling, whom the messenger had received from a servant of Laïus. Iocasta, failing to arrest the inquiries of Oedipus, rushes from the scene with a cry.

911—923 Iocasta comes forth, bearing a branch (*ἱκετηρία*), wreathed with festoons of wool (*στέφη*), which, as a suppliant, she is about to lay on the altar of the household god, Apollo Λύκειος, in front of the palace. The state of Oedipus frightens her. His mind has been growing more and more excited. It is not that she herself has much fear for the future. What alarms her is to see 'the pilot of the ship' (923) thus unnerved. Though she can believe no longer in *human μαντική*, she has never ceased to revere the *gods* (708); and to them she turns for help in her need.

912 ναοὺς δαιμόνων can only mean the public temples of Thebes, as the two temples of Pallas and the Ἰσμήνιον (20). The thought had come to Iocasta that she should supplicate the gods; and in effect she does so by hastening to the altar which she can most quickly reach (919).

913 στέφη: see on 3.—**ἐπιθυμιάματα**, offerings of incense: cp. 4. In *El.* 634, where Clytaemnestra comes forth to the altar of Apollo *προστατήριος*, an attendant carries *θύματα πάγκαρπα*, offerings of fruits of the earth.—**λαβούσῃ**. λαβοῦσαν would have excluded a possible ambiguity, by showing that the δόξα had come before and not after the wreaths were taken up: and for this reason the accus. often stands in such a sentence: Xen. *An.* 3. 2. 1 *ἔδοξεν αὐτοῖς προφυλακὰς καταστήσαντας συγκαλεῖν τοὺς στρατιώτας.*

10. Princes of the land, the thought has come to me to visit the shrines of the gods, with this wreathed branch in my hands, and these gifts of incense. For Oedipus excites his soul overmuch with all manner of alarms, nor, like a man of sense, judges the new things by the old, but is at the will of the speaker, if he speak terrors.

Since, then, by counsel I can do no good, to thee, Lycean Apollo, for thou art nearest, I have come, a suppliant with these symbols of prayer, that thou mayest find us some riddance from uncleanness. For now we are all afraid, seeing *him* affrighted, even as they who see fear in the helmsman of their ship.

MESSENGER.

Might I learn from you, strangers, where is the house of the king Oedipus? Or, better still, tell me where he himself is—if ye know.

ἦν...λέγῃ (λέγοι Γ). **920** κατεύγμασιν MSS.: κατάργμασιν Wunder. **926** κάτοισθ' L, with most of the later MSS.: κάτισθ' A. L's reading may, as Dindorf remarks, have prompted the statement of a grammarian in Bachmann's *Anecdota* (vol. 2, p. 358. 20), who says that Sophocles used τὸ οἶσθε ἀπὸ τοῦ οἴδατε κατὰ συγκοπήν.

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916 τὰ καινὰ, the prophecies of Teiresias, **τοῖς πάλαι**, by the miscarriage of the oracle from Delphi: 710 f.

917 τοῦ λέγοντος: Plat. *Gorg.* 508 D *εἰμὶ δὲ ἐπὶ τῷ βουλομένῳ, ὥσπερ οἱ ἄτιμοι τοῦ ἐθέλοντος, ἄν τε τύπτειν βούληται, κ.τ.λ.* —as outlaws are at the mercy of the first comer: *O. C.* 752 *τοὐπιόντος ἁρπάσαι.* **ἢν φόβους λέγῃ** has better MS. authority than **εἰ** λέγοι, and is also simpler: the latter would be an opt. like *Ai.* 520 *ἀνδρί τοι χρεὼν* (=χρὴ) | *μνήμην προσεῖναι, τερπνὸν εἴ τί που πάθοι*: cp. *ib.* 1344: *Ant.* 666. But the statement of abstract possibility is unsuitable here. *εἰ...λέγῃ* has still less to commend it.

918 ὅτε, seeing that, =*ἐπειδή*: *Ant.* 170: *El.* 38: Dem. or. 1 § 1 *ὅτε τοίνυν οὕτως ἔχει*: so *ὁπότε* Thuc. 2. 60.

919 Λύκει' Ἄπολλον: see on *Λύκειε* 203.

920 κατεύγμασιν, the prayers symbolised by the *ἱκτηρία* and offerings of incense. The word could not mean 'votive offerings.' Wunder's conject. **κατάργμασιν**, though ingenious, is neither needful nor really apposite. That word is used of (*a*) offerings of *first-fruits*, presented along with the *εἰρεσιώνη* or harvest-wreath, Plut. *Thes.* 22: (*b*) the *οὐλοχύται* or barley sprinkled on the altar and victim at the *beginning* of a sacrifice: Eur. *I. T.* 244 *χέρνιβάς τε καὶ κατάργματα.*

921 λύσιν...εὐαγῆ, *a solution without defilement: i.e.* some end to our anxieties, other than such an end as would be put to them by the fulfilment of the oracles dooming Oedipus to incur a fearful *ἄγος*. For *εὐαγὴς λύσις* as=one which will leave us *εὐαγεῖς*, cp. Pind. *Olymp.* 1. 26 *καθαροῦ λέβητος*, the vessel of cleansing.

923 ὡς κυβερνήτην νεώς, not *ὡς* (*ὄντα*) *κυβερν. ν.*, *because* he is our pilot, but *ὡς* (*ὀκνοῦμεν ἄν*) *βλέποντες κυβερν. ν. ἐκπεπληγμένον*: Aesch. *Theb.* 2 *ὅστις φυλάσσει πρᾶγος ἐν πρύμνῃ πόλεως* | *οἴακα νωμῶν, βλέφαρα μὴ κοιμῶν ὕπνῳ.*

924 When the messenger arrives, Iocasta's prayer seems to have been immediately answered by a *λύσις εὐαγής* (921), as regards part at least of the threatened doom, though at the cost of the oracle's credit.

926 μάλιστα denotes what stands *first* among one's wishes: cp. 1466: *Trach.* 799 *μάλιστα μέν με θὲς* | *ἐνταῦθ' ὅπου με μή τις ὄψεται βροτῶν· εἰ δ' οἶκτον ἴσχεις, κ.τ.λ.*: *Phil.* 617 *οἴοιτο μὲν μάλισθ' ἑκούσιον λαβών,* | *εἰ μὴ θέλοι δ', ἄκοντα*: *Ant.* 327 *ἀλλ' εὑρεθείη μὲν μάλιστ'· ἐὰν δέ τοι* | *ληφθῇ τε καὶ μὴ κ.τ.λ.*

ΧΟ. στέγαι μὲν αἵδε, καὐτὸς ἔνδον, ὦ ξένε·
γυνὴ δὲ μήτηρ ἥδε τῶν κείνου τέκνων.
ΑΓ. ἀλλ' ὀλβία τε καὶ ξὺν ὀλβίοις ἀεὶ
γένοιτ', ἐκείνου γ' οὖσα παντελὴς δάμαρ.
ΙΟ. αὔτως δὲ καὶ σύ γ', ὦ ξέν'· ἄξιος γὰρ εἶ
τῆς εὐεπείας οὕνεκ'. ἀλλὰ φράζ' ὅτου
χρῄζων ἀφῖξαι χὤ τι σημῆναι θέλων.
ΑΓ. ἀγαθὰ δόμοις τε καὶ πόσει τῷ σῷ, γύναι.
ΙΟ. τὰ ποῖα ταῦτα; παρὰ τίνος δ' ἀφιγμένος;
ΑΓ. ἐκ τῆς Κορίνθου. τὸ δ' ἔπος οὐξερῶ τάχα,
ἥδοιο μέν, πῶς δ' οὐκ ἄν; ἀσχάλλοις δ' ἴσως.
ΙΟ. τί δ' ἔστι; ποίαν δύναμιν ὧδ' ἔχει διπλῆν;
ΑΓ. τύραννον αὐτὸν οὐπιχώριοι χθονὸς
τῆς Ἰσθμίας στήσουσιν, ὡς ἠὐδᾶτ' ἐκεῖ.
ΙΟ. τί δ'; οὐχ ὁ πρέσβυς Πόλυβος ἐγκρατὴς ἔτι;
ΑΓ. οὐ δῆτ', ἐπεί νιν θάνατος ἐν τάφοις ἔχει.
ΙΟ. πῶς εἶπας; ἦ τέθνηκε Πόλυβος, <ὦ γέρον;>
ΑΓ. εἰ μὴ λέγω τἀληθές, ἀξιῶ θανεῖν.

930 *γένοιτ'*] *γένοι'* Wecklein. **933** *χ' ὡστί* seems to have been written by the 1st hand in L, and then altered to *χ' ὥ τι*. *χῶς τι* (V, Pal.) and *καὶ τί* (Γ) were known as variants. **935** The 1st hand in L wrote *παρὰ*, which an early hand changed to *πρὸς*, the common reading of the late MSS. (but *παρὰ* L^2 and Pal.).—The *δ'* after *τίνος* in L was added by an early hand. **943 f.** *πῶς εἶπας· ἦ τέθνηκε πόλυβος; | εἰ δὲ*

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928 γυνὴ δέ. Here, and in 930, 950, the language is so chosen as to emphasise the conjugal relation of Iocasta with Oedipus.

930 παντελής, because the wife's estate is crowned and perfected by the birth of children (928). The choice of the word has been influenced by the associations of *τέλος*, *τέλειος* with marriage. Aesch. *Eum.* 835 *θύη πρὸ παίδων καὶ γαμηλίου τέλους* (the marriage rite): *ib.* 214 *Ἥρας τελείας καὶ Διὸς πιστώματα*: schol. on Ar. *Thesm.* 973 *ἐτιμῶντο ἐν τοῖς γάμοις ὡς πρυτάνεις ὄντες τῶν γάμων· τέλος δὲ ὁ γάμος*: Pindar *Nem.* 10. 18 *τελεία μήτηρ*="Ηρα, who (Ar. *Th.* 976) *κλῆδας γάμου φυλάττει*. In Aesch. *Ag.* 972 *ἀνὴρ τέλειος*=*οἰκοδεσπότης*: as *δόμος ἡμιτελής* (*Il.* 2. 700) refers to a house left without its lord: cp. Lucian *Dial. Mort.* § 19 *ἡμιτελῆ μὲν τὸν δόμον καταλιπών, χήραν δὲ τὴν νεόγαμον γυναῖκα*.

931 αὔτως (*Tr.* 1040 *ὧδ' αὔτως ὡς μ' ὤλεσε*) can be nothing but adverb from *αὐτός* (with Aeolic accent), = 'in that very way': hence, according to the context, (*a*) simply 'likewise,' or (*b*) in a depreciatory sense, 'only thus,'—*i.e.* 'inefficiently,' 'vainly.' The custom of the grammarians, to write *αὔτως* except when the sense is 'vainly,' seems to have come from associating the word with *οὗτος*, or possibly even with *αὐτός*. For Soph., as for Aesch. and Eur., our MSS. on the whole favour *αὔτως*: but their authority cannot be presumed to represent a tradition older than, or independent of, the grammarians. It is, indeed, possible that *αὔτως* was an instance of old aspiration on false analogy,—as the Attic *ἡμεῖς* (Aeolic *ἄμμες* for *ἀσμές*) was wrongly aspirated on the analogy of *ὑμεῖς* (see Peile, *Greek and Latin Etymology* p. 302, who agrees on this with Curtius). In the absence of evidence, however, that *αὔτως* was a like instance, it appears most reasonable to write *αὕτως*.

932 εὐεπείας, gracious words, = *εὐφη-*

CH. This is his dwelling, and he himself, stranger, is within; and this lady is the mother of his children.

ME. Then may she be ever happy in a happy home, since she is his heaven-blest queen.

IO. Happiness to thee also, stranger! 'tis the due of thy fair greeting.—But say what thou hast come to seek or to tell.

ME. Good tidings, lady, for thy house and for thy husband.

IO. What are they? And from whom hast thou come?

ME. From Corinth: and at the message which I will speak anon thou wilt rejoice—doubtless; yet haply grieve.

IO. And what is it? How hath it thus a double potency?

ME. The people will make him king of the Isthmian land, as 'twas said there.

IO. How then? Is the aged Polybus no more in power?

ME. No, verily: for death holds him in the tomb.

IO. How sayest thou? Is Polybus dead, old man?

ME. If I speak not the truth, I am content to die.

μὴ | λέγω γ' ἐγὼ τἀληθὲς, ἀξιῶ θανεῖν L. The words *εἰ δὲ μὴ* are in a line by themselves. After *πόλυβοσ*, and before *εἰ*, are marks like =. Triclinius conjecturally added *γέρων* after *Πόλυβος*, and some late MSS. have *γέρον*, but none (it seems) *ὦ γέρον*, Bothe's reading. Nauck proposed (1856) *πῶς εἶπας; ἦ τέθνηκεν Οἰδίπου πατήρ; | τέθνηκε Πόλυβος· εἰ δὲ μή, ἀξιῶ θανεῖν.* The correction of the first verse is specious; not so

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μίας, in this sense only here: elsewhere = elegance of diction: Isocrates *τὴν εὐέπειαν ἐκ παντὸς διώκει καὶ τοῦ γλαφυρῶς λέγειν στοχάζεται μᾶλλον ἢ τοῦ ἀφελῶς* (Dionys. *Isocr.* 538).

935 παρὰ τίνος. The change of *παρά* into *πρός* by an early hand in L is remarkable. I formerly received *πρός*, supporting the phrase by *Od.* 8. 28 *ξεῖνος ὅδ', οὐκ οἶδ' ὅστις, ἀλώμενος ἵκετ' ἐμὸν δῶ | ἠὲ πρὸς ἠοίων ἢ ἑσπερίων ἀνθρώπων.* There, however, *πρός* is more natural, as virtually denoting the geographical regions (cp. *Od.* 21. 347 *πρὸς Ἤλιδος*, 'on the side of Elis'). And *πρὸς θεῶν ὡρμημένος* (*El.* 70) would be parallel only if here we had *ἐσταλμένος*. Questioning, then, whether *ἀφικνεῖσθαι πρός τινος* is defensible, I now read *παρά*, with most edd.

936 τὸ δ' ἔπος, 'at the word,' accus. of the object which the feeling concerns: Eur. *El.* 831 *τί χρῆμ' ἀθυμεῖς;*

937 ἀσχάλλοις, from root *σεχ*, prop. 'not to hold oneself,' 'to be impatient,' the opposite of the notion expressed by *σχο-λή* (Curt. *Etym.* § 170): the word occurs in Her., Xen., Dem.; and in *Od.* 2. 193 replaces the epic *ἀσχαλάαν*. Cp. Aesch. *Ag.* 1049 *πείθοι' ἄν, εἰ πείθοι', ἀπειθοίης δ' ἴσως.*

941 ἐγκρατὴς = *ἐν κράτει*: cp. *ἔναρχος* = *ἐν ἀρχῇ*, in office, Appian *Bell. Civ.* 1. 14.

943 A defective verse, **πῶς εἶπας; ἦ τέθνηκε Πόλυβος;** has been patched up in our best MSS. by a clumsy expansion of the next verse (see crit. note). The **γέρων** supplied by Triclinius (whence some late MSS. have **γέρον**) was plainly a mere guess. Nauck's conj. **ἦ τέθνηκεν Οἰδίπου πατήρ;** is recommended (1) by the high probability of a gloss **Πόλυβος** on those words: (2) by the greater force which this form gives to the repetition of the question asked in 941: (3) by the dramatic effect for the spectators.

ΙΟ. ὦ πρόσπολ', οὐχὶ δεσπότῃ τάδ' ὡς τάχος
μολοῦσα λέξεις; ὦ θεῶν μαντεύματα,
ἵν' ἐστέ· τοῦτον Οἰδίπους πάλαι τρέμων
τὸν ἄνδρ' ἔφευγε μὴ κτάνοι· καὶ νῦν ὅδε
πρὸς τῆς τύχης ὄλωλεν οὐδὲ τοῦδ' ὕπο.
ΟΙ. ὦ φίλτατον γυναικὸς Ἰοκάστης κάρα,
τί μ' ἐξεπέμψω δεῦρο τῶνδε δωμάτων;
ΙΟ. ἄκουε τἀνδρὸς τοῦδε, καὶ σκόπει κλύων
τὰ σέμν' ἵν' ἥκει τοῦ θεοῦ μαντεύματα.
ΟΙ. οὗτος δὲ τίς ποτ' ἐστὶ καὶ τί μοι λέγει;
ΙΟ. ἐκ τῆς Κορίνθου, πατέρα τὸν σὸν ἀγγελῶν
ὡς οὐκέτ' ὄντα Πόλυβον, ἀλλ' ὀλωλότα.
ΟΙ. τί φής, ξέν'; αὐτός μοι σὺ σημάντωρ γενοῦ.
ΑΓ. εἰ τοῦτο πρῶτον δεῖ μ' ἀπαγγεῖλαι σαφῶς,
εὖ ἴσθ' ἐκεῖνον θανάσιμον βεβηκότα.
ΟΙ. πότερα δόλοισιν, ἢ νόσου ξυναλλαγῇ;
ΑΓ. σμικρὰ παλαιὰ σώματ' εὐνάζει ῥοπή.
ΟΙ. νόσοις ὁ τλήμων, ὡς ἔοικεν, ἔφθιτο.
ΑΓ. καὶ τῷ μακρῷ γε συμμετρούμενος χρόνῳ.
ΟΙ. φεῦ φεῦ, τί δῆτ' ἄν, ὦ γύναι, σκοποῖτό τις
τὴν Πυθόμαντιν ἑστίαν, ἢ τοὺς ἄνω
κλάζοντας ὄρνεις, ὧν ὑφηγητῶν ἐγὼ

that of 944. Mekler rejects both vv. **950** Two of the later MSS. (M, Δ) have *ἡδίστης* for *Ἰοκάστης*,—either a mere error, or a conjecture. **957** The 1st hand in L wrote *σημήνασ*: a corrector has changed this to *σημάντωρ*.

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946 ὦ θεῶν μαντεύματα. Iocasta's scorn is pointed, not at the gods themselves, but at the *μάντεις* who profess to speak in their name. The gods are wise, but they grant no *πρόνοια* to men (978). Cp. 712.

947 ἵν' ἐστέ: ἵνα = *ὅτι ἐνταῦθα*, 'to think that ye have come to this!': cp. 1311.—**τοῦτον τὸν ἄνδρα...τρέμων ἔφευγε**, he feared and avoided this man, **μὴ κτάνοι** (*αὐτόν*).

949 πρὸς τῆς τύχης, *i.e.* in the course of nature, and not by the special death which the oracle had foretold. Cp. 977.

951 ἐξεπέμψω, the midd. as in *ἐκκαλεῖσθαι* (see on 597), *μεταπέμπεσθαι*, etc., the act. being properly used of the summoner or escort: see on *στελοῦντα* (860).

954 τί μοι λέγει; 'what does he tell (of interest) for me?' (not 'what does he say to me?': nor 'what, pray, does he say?').

956 ὡς: see on 848.

957 σημάντωρ is, I think, unquestionably right. A is among the MSS. which have it, and in several it is explained by the gloss *μηνυτής*. That the word was not unfamiliar to poetical language in the sense ('indicator,' 'informant') which it has here, may be inferred from *Anthol.* 6. 62 (Jacobs 1. 205) *κυκλοτερῆ μόλιβον, σελίδων σημάντορα πλευρῆς*, the pencil which makes notes in the margin of pages: Nonnus 37. 551 *σημάντορι φωνῇ*. On the other hand, **σημήνας γενοῦ** could mean nothing but 'place yourself in the position of having told me,' and could only be explained as a way of saying, 'tell me at once.' But such a use of *γενέσθαι* with aor. partic. would be unexampled. The

Io. O handmaid, away with all speed, and tell this to thy master! O ye oracles of the gods, where stand ye now! This is the man whom Oedipus long feared and shunned, lest he should slay him; and now this man hath died in the course of destiny, not by his hand. [*Enter* OEDIPUS.

Oe. Iocasta, dearest wife, why hast thou summoned me forth from these doors?

Io. Hear this man, and judge, as thou listenest, to what the awful oracles of the gods have come.

Oe. And he—who may he be, and what news hath he for me?

Io. He is from Corinth, to tell that thy father Polybus lives no longer, but hath perished.

Oe. How, stranger? Let me have it from thine own mouth.

Me. If I must first make these tidings plain, know indeed that he is dead and gone.

Oe. By treachery, or by visit of disease?

Me. A light thing in the scale brings the aged to their rest.

Oe. Ah, he died, it seems, of sickness?

Me. Yea, and of the long years that he had told.

Oe. Alas, alas! Why, indeed, my wife, should one look to the hearth of the Pythian seer, or to the birds that scream above our heads, on whose showing I

The first corrector (S) had written in the margin, *γρ. σημάντωρ.* The later MSS. also have *σημάντωρ* (but *σημήνας* Γ). **959** *εὖ ἴσθ'* MSS.: *σάφ' ἴσθ'* Porson: *κάτισθ'* Hartung: *ἔξισθ'* Meineke. **966** *ὄρνις* MSS. The Attic form *ὄρνεις* (L. Dindorf, *Thes.*

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only proper use of it is made clear by such passages as these: *Ai.* 588 *μὴ προδοὺς ἡμᾶς γένῃ*, do not make yourself guilty of having betrayed us: *Phil.* 772 *μὴ σαυτὸν θ' ἅμα | κἀμὲ...κτείνας γένῃ*, do not make yourself guilty of having slain both yourself and me.

959 εὖ ἴσθ'. Dionys. Hal. 1. 41 thus quotes a verse from the *Προμηθεὺς Λυόμενος* of Aesch. (Nauck fr. 193. 2) *ἔνθ' οὐ μάχης εὖ οἶδα καὶ θοῦρός περ ὤν*, where Strabo p. 183 gives *σάφ' οἶδα*: and so Pors. here would write *σάφ' ἴσθι*. But the immediately preceding **σαφῶς** is decisive against this. Soph. had epic precedent, *Il.* 1. 385 *εὖ εἰδὼς ἀγόρευε*, etc. Cp. 1071, *ἰοὺ ἰού.*—**θανάσιμον βεβηκότα**: *Ai.* 516 *μοῖρα... | καθεῖλεν Ἄιδου θανασίμους οἰκήτορας*: *Phil.* 424 *θανὼν...φροῦδος.*

960 ξυναλλαγῇ: see on 34.

961 σμικρὰ ῥοπή, *leve momentum:* the life is conceived as resting in one scale of a nicely poised balance: diminish the weight in the other scale ever so little, and the inclination (*ῥοπή*), though due to a slight cause (*σμικρά*), brings the life to the ground (**εὐνάζει**). Plat. *Rep.* 556 E *ὥσπερ σῶμα νοσῶδες μικρᾶς ῥοπῆς ἔξωθεν δεῖται προσλαβέσθαι πρὸς τὸ κάμνειν,...οὕτω δὴ καὶ ἡ κατὰ ταὐτὰ ἐκείνῳ διακειμένη πόλις ἀπὸ σμικρᾶς προφάσεως...νοσεῖ.*

963 Yes, he died of infirmities (*νόσοις ἔφθιτο*), and of the long years (**τῷ μακρῷ χρόνῳ**, causal dat.), in accordance with their term (**συμμετρούμενος**, *sc.* *αὐτοῖς*, lit. 'commensurably with them'): the part. being nearly equiv. to *συμμέτρως*, and expressing that, if his years are reckoned, his death cannot appear premature. Cp. 1113, and *Ant.* 387 *ποίᾳ ξύμμετρος προὔβην τύχῃ*; '*seasonably* for what hap?'

964 f. σκοποῖτο, midd. as *Tr.* 296.—**τὴν Π. ἑστίαν** = *τὴν Πυθοῖ μαντικὴν ἑστίαν*, as Apollo himself is **Πυθόμαντις**, *i.e.* ὁ Πυθοῖ μάντις, Aesch. *Cho.* 1030: cp. *Πυθόκραντος*, *Πυθόχρηστος*, *Πυθόνικος*. **ἑστίαν**, as *O. C.* 413 *Δελφικῆς ἀφ' ἑστίας*: Eur. *Ion* 461 *Φοιβήιος...γᾶς | μεσόμφαλος ἑστία.*

966 κλάζοντας, the word used by Teiresias of the birds when their voice (*φθόγ-*

κτενεῖν ἔμελλον πατέρα τὸν ἐμόν; ὁ δὲ θανὼν
κεύθει κάτω δὴ γῆς· ἐγὼ δ' ὅδ' ἐνθάδε
ἄψαυστος ἔγχους· εἴ τι μὴ τώμῷ πόθῳ
κατέφθιθ'· οὕτω δ' ἂν θανὼν εἴη 'ξ ἐμοῦ. 970
τὰ δ' οὖν παρόντα συλλαβὼν θεσπίσματα
κεῖται παρ' Ἄιδῃ Πόλυβος ἄξι' οὐδενός.
ΙΟ. οὔκουν ἐγώ σοι ταῦτα προὔλεγον πάλαι;
ΟΙ. ηὔδας· ἐγὼ δὲ τῷ φόβῳ παρηγόμην.
ΙΟ. μή νυν ἔτ' αὐτῶν μηδὲν ἐς θυμὸν βάλῃς. 975
ΟΙ. καὶ πῶς τὸ μητρὸς λέκτρον οὐκ ὀκνεῖν με δεῖ;
ΙΟ. τί δ' ἂν φοβοῖτ' ἄνθρωπος, ᾧ τὰ τῆς τύχης
κρατεῖ, πρόνοια δ' ἐστὶν οὐδενὸς σαφής;

5. 2224) is supported by the Ravenna MS. in Ar. *Av.* 717, 1250, 1610: and in Eur. *Hipp.* 1059 by M (cod. Ven. Marc. 471) and the 1st hand in V. **967** *κτανεῖν* L, and almost all the later MSS.: it may, indeed, be an accident that one, at least, of them (V^2) has *κτενεῖν*, which Elmsley required. **968** After *κάτω*, the 1st hand in L had omitted *δή*, but added it above the line. No suspicion of *δή* is warranted by the fact that one or two of the later MSS. (Trin., Γ) omit it. Dindorf, who once conjectured

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γος) had *ceased* to be clear to him, *Ant.* 1001 *κακῷ | κλάζοντας οἴστρῳ καὶ βεβαρβαρωμένῳ*.—**ὧν ὑφηγητῶν** *sc. ὄντων, quibus indicibus:* 1260 *ὡς ὑφηγητοῦ τινος*: *O. C.* 1588 *ὑφηγητῆρος οὐδενὸς φίλων*. In these instances the absence of the part. is softened by the noun which suggests the verb; but not so in *O. C.* 83 *ὡς ἐμοῦ μόνης πέλας*.

967 κτενεῖν. *κτανεῖν*, which the MSS. give, cannot be pronounced positively wrong; but it can hardly be doubted that Soph. here wrote *κτενεῖν*. If *κτανεῖν* is right, it is the only aor. infin. after *μέλλω* in Soph., who has the fut. infin. 9 times (*El.* 359, 379, 538: *Ai.* 925, 1027, 1287: *Ant.* 458: *Phil.* 483, 1084): and the pres. infin. 9 times (*El.* 305, 1486: *Ai.* 443: *O. T.* 678, 1385: *O. C.* 1773: *Tr.* 79, 756: *Phil.* 409). Aeschylus certainly has the aor. in *P. V.* 625 *μήτοι με κρύψῃς τοῦθ' ὅπερ μέλλω παθεῖν*. Excluding the Laconic *ἰδῆν* in Ar. *Lys.* 117, there are but two instances in Comedy, *Av.* 366 *τί μέλλετ'—ἀπολέσαι*, and *Ach.* 1159 *μέλλοντος λαβεῖν*. Cp. W. G. Rutherford, *New Phrynichus* pp. 420—425, and Goodwin, *Greek Moods and Tenses* § 23. 2. The concurrence of tribrachs in the 4th and 5th places gives a semi-lyric character which suits the speaker's agitation.

968 κεύθει, is hidden. *Ai.* 635 Ἄιδᾳ *κεύθων*. In *Tr.* 989 *σιγῇ κεύθειν* may be regarded as transitive with a suppressed acc., 'to shroud (thy thought) in silence.' Elsewhere *κεύθω* is always trans., and only the perf. *κέκευθα* intransitive.—**δή** here nearly=*ἤδη*: cp. *Ant.* 170 *ὅτ' οὖν ὤλοντο... | ἐγὼ κράτη δὴ...ἔχω*.

969 ἄψαυστος=*οὐ ψαύσας*: cp. *ἀφόβητος* 885 (n.): Her. 8. 124 *ἄκριτος*, without deciding: id. 9. 98 *ἄπιστος*, mistrustful; *O. C.* 1031 *πιστός*, trusting (n.): *Phil.* 687 *ἀμφίπληκτα ῥόθια*, billows beating around: *Tr.* 446 *μεμπτός*, blaming: Eur. *Hec.* 1117 *ὕποπτος*, suspecting. Cp. note on *ἀτλητῶν* 515.—**εἴ τι μή**, an abrupt afterthought:—unless perchance: see on 124.—**τώμῷ πόθῳ**: cp. 797: *Od.* 11. 202 *σὸς...πόθος*, longing for thee.

970 εἴη 'ξ: cp. 1075: *Phil.* 467 *πλεῖν μὴ 'ξ ἀπόπτου*. *ἐξ*, as dist. from *ὑπό*, is strictly in place here, as denoting the ultimate, not the proximate, agency.

971 τὰ δ' οὖν παρόντα: but the oracles as they stand, at any rate (**δ' οὖν**, 669, 834), Polybus has carried off with him, proving them worthless (**ἄξι' οὐδενός**, tertiary predicate), and is hidden with Hades.—**τὰ παρόντα**, with emphasis: even supposing that they have been fulfilled in some indirect and figurative sense, they certainly have not been ful-

was doomed to slay my sire? But he is dead, and hid already beneath the earth; and here am I, who have not put hand to spear.—Unless, perchance, he was killed by longing for me: thus, indeed, I should be the cause of his death. But the oracles as they stand, at least, Polybus hath swept with him to his rest in Hades: they are worth nought.

Io. Nay, did I not so foretell to thee long since?

Oe. Thou didst: but I was misled by my fear.

Io. Now no more lay aught of those things to heart.

Oe. But surely I must needs fear my mother's bed?

Io. Nay, what should mortal fear, for whom the decrees of Fortune are supreme, and who hath clear foresight of nothing?

κάτωθεν, has replaced *κάτω δή*. Nauck proposes *κεύθει κάτω γῆς*. Οἰδίπους (instead of *ἐγὼ*) δ'. Cobet and Blaydes, *κάτω κέκευθε γῆς*. **970** *οὔτω δ'*] *οὔτω γ'* Wecklein. **976** *καὶ πῶσ τὸ μ̄ρ̄σ λέχοσ οὐκ ὀκνεῖν με δεῖ* L. The first corrector has written *λέκτρον* over *λέχοσ*. A and others have *λέκτρον* in the text. Dindorf would place *λέχος* after *ὀκνεῖν* (or after *δεῖ*). Bergk reads *λέχος <ἔτ'> οὐκ ὀκνεῖν με δεῖ*, and so Wecklein. I prefer to read *λέκτρον*, with Blaydes, Wolff, Campbell, Kennedy, and others.

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filled to the letter. The oracle spoke of bloodshed (*φονεύς*, 794), and is not satisfied by *κατέφθιτο ἐξ ἐμοῦ* in the sense just explained.—**συλλαβὼν** is a contemptuous phrase from the language of common life: its use is seen in Aristophanes *Plut.* 1079 *νῦν δ' ἄπιθι χαίρων συλλαβὼν τὴν μείρακα*, now be off—with our blessing and the girl: *Av.* 1469 *ἀπίωμεν ἡμεῖς συλλαβόντες τὰ πτερά*, let us pack up our feathers and be off: Soph. has it twice in utterances of angry scorn, *O. C.* 1383 *σὺ δ' ἔρρ' ἀπόπτυστός τε κἀπάτωρ ἐμοῦ | κακῶν κάκιστε, τάσδε συλλαβὼν ἀράς*, begone...and take these curses with thee: *Phil.* 577 *ἔκπλει σεαυτὸν συλλαβὼν ἐκ τῆσδε γῆς*, 'hence in thy ship—pack from this land!'

974 **ηὔδας** instead of *προὔλεγες*: see on 54.

975 **νυν**, enforcing the argument introduced by *οὔκουν* (973), is clearly better than the weak *νῦν*.—**ἐς θυμὸν βάλῃς**: Her. 7. 51 *ἐς θυμὸν βαλεῦ καὶ τὸ παλαιὸν ἔπος*: 8. 68 *καὶ τόδε ἐς θυμὸν βαλεῦ, ὡς κ.τ.λ.*: 1. 84 *ἰδὼν...τῶν τινα Λυδῶν καταβάντα... ἐφράσθη καὶ ἐς θυμὸν ἐβάλετο*. The active in the *Βίος* 'Ομήρου § 30 *ἐς θυμὸν ἔβαλε τὸ ῥηθέν*. In *El.* 1347 *οὐδέ γ' ἐς θυμὸν φέρω* is not really similar.

977 **ᾧ**, 'for whom,' in relation to whom: not, 'in whose opinion.'—**τὰ τῆς τύχης** is here somewhat more than a mere periphrasis for *ἡ τύχη*, since the plur. suggests successive incidents. **τύχη** does not here involve denial of a divine order in the government of the world, but only of man's power to comprehend or foresee its course. Cp. Thuc. 5. 104 *πιστεύομεν τῇ μὲν τύχῃ ἐκ τοῦ θείου μὴ ἐλασσώσεσθαι*. Lysias or. 24 § 22 *οὗ μόνου μεταλαβεῖν ἡ τύχη μοι ἔδωκεν ἐν τῇ πατρίδι*, the only privilege which Fortune (*i.e.* my destiny) has permitted me to enjoy in my country.

978 **πρόνοια**. Bentley on Phalaris (xvii, Dyce ii. 115) quotes Favorinus in Laertius *Plat.* § 24 as saying that Plato *πρῶτος ἐν φιλοσοφίᾳ...ὠνόμασε...θεοῦ πρόνοιαν*. Bentley takes this to mean that Plato was the first to use *πρόνοια* of divine providence (not merely of human forethought), and cites it in proof that Phalaris *Ep.* 3 (=40 Lennep) *ἕως ἂν ἡ διοικοῦσα πρόνοια τὴν αὐτὴν ἁρμονίαν τοῦ κόσμου φυλάττῃ* is later than Plato. Lennep, in his edition of Phalaris (p. 158), puts the case more exactly. The Stoics, not Plato, first used *πρόνοια*, *without further qualification*, of a divine providence. When Plato says *τὴν τοῦ θεοῦ...πρόνοιαν* (*Tim.* 30 c), *προνοίας θεῶν* (44 c), the phrase is no more than Herodotus had used before him, 3. 108 *τοῦ θείου ἡ προνοίη*. The meaning of Favorinus was that Plato first established in *philosophy* the conception of a divine providence, though popular language had known such a phrase before. Note that in *O. C.* 1180 *πρόνοια τοῦ θεοῦ* = 'reverence for

εἰκῇ κράτιστον ζῆν, ὅπως δύναιτό τις.
σὺ δ' εἰς τὰ μητρὸς μὴ φοβοῦ νυμφεύματα·
πολλοὶ γὰρ ἤδη κἀν ὀνείρασιν βροτῶν
μητρὶ ξυνευνάσθησαν. ἀλλὰ ταῦθ' ὅτῳ
παρ' οὐδέν ἐστι, ῥᾷστα τὸν βίον φέρει.
ΟΙ. καλῶς ἅπαντα ταῦτ' ἂν ἐξείρητό σοι,
εἰ μὴ 'κύρει ζῶσ' ἡ τεκοῦσα· νῦν δ', ἐπεὶ
ζῇ, πᾶσ' ἀνάγκη, κεἰ καλῶς λέγεις, ὀκνεῖν.
ΙΟ. καὶ μὴν μέγας γ' ὀφθαλμὸς οἱ πατρὸς τάφοι.
ΟΙ. μέγας, ξυνίημ'· ἀλλὰ τῆς ζώσης φόβος.
ΑΓ. ποίας δὲ καὶ γυναικὸς ἐκφοβεῖσθ' ὕπερ;
ΟΙ. Μερόπης, γεραιέ, Πόλυβος ἣν ᾤκει μέτα.
ΑΓ. τί δ' ἔστ' ἐκείνης ὑμὶν ἐς φόβον φέρον;
ΟΙ. θεήλατον μάντευμα δεινόν, ὦ ξένε.
ΑΓ. ἦ ῥητόν; ἢ οὐχὶ θεμιτὸν ἄλλον εἰδέναι;
ΟΙ. μάλιστά γ'· εἶπε γάρ με Λοξίας ποτὲ
χρῆναι μιγῆναι μητρὶ τἠμαυτοῦ, τό τε
πατρῷον αἷμα χερσὶ ταῖς ἐμαῖς ἑλεῖν.
ὧν οὕνεχ' ἡ Κόρινθος ἐξ ἐμοῦ πάλαι

980 985 990 995

987 *μέγας γ'*] γ' was restored by Porson (Eur. *Phoen.* 1638): 'Ita postulat metrum... idemque coniecit nescio quis in editione Londinensi a. 1746, sed neglexit Brunckius.' The loss of γ' in the MSS. may have arisen from *μέγας* having been written short, *μεγ-* (as it is in A), when γ', following it, might easily have been mistaken for a dittographia

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the god': in Eur. *Phoen.* 637 a man acts *θείᾳ προνοίᾳ* = 'with inspired foresight': in Xen. *Mem.* 1. 4. 6 *προνοητικῶς* = not, 'providentially,' but simply, 'with forethought.'

979 εἰκῇ: cp. Plat. *Gorg.* 503 E *οὐκ εἰκῇ ἐρεῖ, ἀλλ' ἀποβλέπων πρός τι* (with some definite object in view).—**κράτιστον ...ὅπως δύναιτο.** Cp. *Ant.* 666 *ἀλλ' ὅν πόλις στήσειε τοῦδε χρὴ κλύειν*: where *χρὴ κλύειν* = *δικαίως ἂν κλύοι*. So here, though *ἐστί* (not *ἦν*) must be supplied with *κράτιστον*, the whole phrase = *εἰκῇ κράτιστον ἄν τις ζῴη*. Xen. *Cyr.* 1. 6. 19 *τοῦ...αὐτὸν λέγειν ἃ μὴ σαφῶς εἰδείη φείδεσθαι δεῖ = ὀρθῶς ἂν φείδοιτο.*

980 φοβοῦ. *φοβεῖσθαι εἴς τι* = to have fears regarding it: *Tr.* 1211 *εἰ φοβεῖ πρὸς τοῦτο*: *O. C.* 1119 *μὴ θαύμαζε πρὸς τὸ λιπαρές.*

981 κἀν ὀνείρασιν, in dreams *also* (as well as in this oracle); and, as such dreams have proved vain, so may this oracle. Soph. was prob. thinking of the story in Her. 6. 107 that Hippias had such a dream on the eve of the battle of Marathon, and interpreted it as an omen of his restoration to Athens. Cp. the story of a like dream coming to Julius Caesar on the night before he crossed the Rubicon (Plut. *Caes.* 32, Suet. 7).

983 παρ' οὐδέν: *Ant.* 34 *τὸ πρᾶγμ' ἄγειν | οὐχ ὡς παρ' οὐδέν.*

984 ἐξείρητο: the *ἐξ-* glances at her blunt expression of disbelief, not her frank reference to a horrible subject.

987 ὀφθαλμὸς: the idea is that of a *bright, sudden comfort:* so *Tr.* 203 Deianeira calls on her household to rejoice, *ὡς ἄελπτον ὄμμ' ἐμοὶ | φήμης ἀνασχὸν τῆσδε νῦν καρπούμεθα* (the unexpected news that Heracles has returned). More often this image denotes the 'darling' of a family (Aesch. *Cho.* 934 *ὀφθαλμὸς οἴκων*), or a dynasty that is 'the light' of a land (*Σικελίας δ' ἔσαν | ὀφθαλμός*, Pind. *Ol.* 2. 9: *ὁ Βάττου παλαιὸς ὄλβος...πύργος ἄστεος, ὄμμα τε φαεννότατον | ξένοισι,*

'Tis best to live at random, as one may. But fear not thou touching wedlock with thy mother. Many men ere now have so fared in dreams also: but he to whom these things are as nought bears his life most easily.

ΟΕ. All these bold words of thine would have been well, were not my mother living; but as it is, since she lives, I must needs fear—though thou sayest well.

ΙΟ. Howbeit thy father's death is a great sign to cheer us.

ΟΕ. Great, I know; but my fear is of her who lives.

ΜΕ. And who is the woman about whom ye fear?

ΟΕ. Meropè, old man, the consort of Polybus.

ΜΕ. And what is it in her that moves your fear?

ΟΕ. A heaven-sent oracle of dread import, stranger.

ΜΕ. Lawful, or unlawful, for another to know?

ΟΕ. Lawful, surely. Loxias once said that I was doomed to espouse mine own mother, and to shed with mine own hands my father's blood. Wherefore my home in Corinth was long kept

by a copyist inattentive to metre. **993** *ἢ οὐ θεμιτὸν* MSS. Brunck conjectured *ἢ οὐχὶ θεμιτὸν*: Johnson, *ἢ οὐ θεμιστὸν*: see comment. One of the later MSS. (Bodl. Laud. 54) has *ἄλλοις* for *ἄλλον*, but prob. by a mere error. Blaydes conjectured *ἢ οὐκ*

Pyth. 5. 51). Not *merely* (though this notion comes in) 'a great help to seeing' that oracles are idle (*δήλωσις ὡς τὰ μαντεύματα κακῶς ἔχει*, schol.). A certain hardness of feeling appears in the phrase: Iocasta was softened by fear for Oedipus and the State: she is now elated.

989 καὶ with **ἐκφοβεῖσθε**; 772, 851.

991 ἐκείνης, what is there *belonging to* her, *in* her (attributive gen.): Eur. *I. A.* 28 *οὐκ ἄγαμαι ταῦτ' ἀνδρὸς ἀριστέως.*—**ἐς φόβον φέρον**, tending to fear: cp. 519.

992 θεήλατον, *sent upon us* by the gods: cp. 255.

993 The MSS. having **οὐ θεμιτὸν**, the question is between **οὐχὶ θεμιτὸν** and *οὐ θεμιστὸν*. The former is much more probable, since *θεμιτός* is the usual form, found in Attic prose, in Eur. (as *Or.* 97 *σοὶ δ' οὐχὶ θεμιτόν*), and in Soph. *O. C.* 1758 *ἀλλ' οὐ θεμιτὸν κεῖσε μολεῖν*. On the other hand *θεμιστός* is a rare poet. form, found once in Pindar (who has also *θεμιτός*), and twice in the lyrics of Aesch. Had we *ἄλλῳ*, the subject of **θεμιτὸν** would be **μάντευμα**: the accus. **ἄλλον** shows **θεμιτὸν** to be impersonal, as in Eur. *Or.* 97, Pind. *Pyth.* 9. 42 *οὐ θεμιτὸν ψεύδει θιγεῖν*.

996 τὸ πατρῷον αἷμα ἑλεῖν is strictly 'to achieve (the shedding of) my father's blood.' Classical Greek had no such phrase as *αἷμα χεῖν* or *ἐκχεῖν* in the sense of 'to slay.' *αἱρεῖν* is to *make a prey of*, meaning 'to slay,' or 'to take,' according to the context (*Tr.* 353 *Εὔρυτόν θ' ἕλοι | τὴν θ' ὑψίπυργον Οἰχαλίαν*). Cp. fr. 731 *ἀνδρὸς αἷμα συγγενὲς | κτείνας*, which is even bolder than this, but similar, since here we might have had simply *τὸν πατέρα ἑλεῖν*, 'to *slay* my father': Eur. *Or.* 284 *εἴργασται δ' ἐμοὶ | μητρῷον αἷμα*, I have wrought the murder of a mother.

997 The simplest view of **ἡ Κόρινθος ἐξ ἐμοῦ ἀπῳκεῖτο** is, as Whitelaw says, that it means literally, 'Corinth *was lived-away-from* by me,'—being the passive of *ἐγὼ ἀπῴκουν τῆς Κορίνθου*. It is thus merely one of those instances in which a passive verb takes as subject that which would stand in *gen.* or *dat.* as object to the active verb: cp. the passive *καταγελῶμαι, καταφρονοῦμαι, καταψηφίζομαι, ἐπιβουλεύομαι*, etc. [I formerly took it to be passive of *ἐγὼ ἀπῴκουν τὴν Κόρινθον*, 'I inhabited C. only at a distance,'—a paradoxical phrase like *ἐν σκότῳ ὁρᾶν* (1273).] **ἀποικεῖν** is a comparatively rare word. Eur. has it twice (*H. F.* 557: *I. A.* 680: in both with gen., *'to dwell far from'*): Thuc. once

μακρὰν ἀπῳκεῖτ'· εὐτυχῶς μέν, ἀλλ' ὅμως
τὰ τῶν τεκόντων ὄμμαθ' ἥδιστον βλέπειν.
ΑΓ. ἦ γὰρ τάδ' ὀκνῶν κεῖθεν ἦσθ' ἀπόπτολις;
ΟΙ. πατρός τε χρῄζων μὴ φονεὺς εἶναι, γέρον.
ΑΓ. τί δῆτ' ἐγὼ οὐχὶ τοῦδε τοῦ φόβου σ', ἄναξ,
ἐπείπερ εὔνους ἦλθον, ἐξελυσάμην;
ΟΙ. καὶ μὴν χάριν γ' ἂν ἀξίαν λάβοις ἐμοῦ.
ΑΓ. καὶ μὴν μάλιστα τοῦτ' ἀφικόμην, ὅπως
σοῦ πρὸς δόμους ἐλθόντος εὖ πράξαιμί τι.
ΟΙ. ἀλλ' οὔποτ' εἶμι τοῖς φυτεύσασίν γ' ὁμοῦ.
ΑΓ. ὦ παῖ, καλῶς εἶ δῆλος οὐκ εἰδὼς τί δρᾷς.
ΟΙ. πῶς, ὦ γεραιέ; πρὸς θεῶν δίδασκέ με.
ΑΓ. εἰ τῶνδε φεύγεις οὕνεκ' εἰς οἴκους μολεῖν.
ΟΙ. ταρβῶν γε μή μοι Φοῖβος ἐξέλθῃ σαφής.
ΑΓ. ἦ μὴ μίασμα τῶν φυτευσάντων λάβῃς;
ΟΙ. τοῦτ' αὐτό, πρέσβυ, τοῦτό μ' εἰσαεὶ φοβεῖ.
ΑΓ. ἆρ' οἶσθα δῆτα πρὸς δίκης οὐδὲν τρέμων;
ΟΙ. πῶς δ' οὐχί, παῖς γ' εἰ τῶνδε γεννητῶν ἔφυν;
ΑΓ. ὀθούνεκ' ἦν σοι Πόλυβος οὐδὲν ἐν γένει.
ΟΙ. πῶς εἶπας; οὐ γὰρ Πόλυβος ἐξέφυσέ με;
ΑΓ. οὐ μᾶλλον οὐδὲν τοῦδε τἀνδρός, ἀλλ' ἴσον.

ἄλλοισι θεμιτὸν εἰδέναι, which had also occurred to the present ed. **1001** πατρός τε MSS. Hermann proposed, but afterwards recalled, πατρός γε, a conjecture adopted by Elmsley and Blaydes. **1002** ἐγὼ for ἔγωγ' Porson. The 1st hand in L wrote ἔγωγ' οὐχί, but the χί has been partly erased. The later MSS. have either ἔγωγ' οὐχὶ

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with μακρὰν (3. 55) and Xen. once (*Oecon.* 4. 6),—both absol., as='*to dwell afar*': as prob. Theocr. 15. 7 (reading ὦ μέλ' ἀποικεῖς with Meineke): Plato once thus (*Legg.* 753 A), and twice as=to *emigrate* (ἐκ Γόρτυνος, *Legg.* 708 A, ἐς Θουρίους, *Euthyd.* 271 C): in which sense Isocr. also has it twice (or. 4 § 122, or. 6 § 84): Pindar once (with accus. of motion to a place), *Pyth.* 4. 258 Καλλίσταν ἀπῴκησαν, they went and settled at Callista.

998 f. εὐτυχῶς, because of his high fortunes at Thebes.—τῶν τεκόντων=τῶν γονέων: Eur. *Hipp.* 1081 τοὺς τεκόντας ὅσια δρᾶν, and oft.: cp. *H. F.* 975 βοᾷ δὲ μήτηρ, ὦ τεκών [=ὦ πάτερ], τί δρᾷς;

1000 ἀπόπτολις, exile, as *O. C.* 208.

1001 πατρός τε. So the MSS., rightly. It is the fear of Oed. regarding his *mother* by which the messenger's attention has been fixed. In explaining this, Oed. has indeed mentioned the other fear as to his father; but in v. 1000, ἦ γὰρ τάδ' ὀκνῶν, the messenger means: 'So this, then, was the fear about her which kept you away?'—alluding to his own question in 991. As the speaker's tone seems to make light of the cause, Oed. answers, '*and* that further dread about my father which I mentioned.' πατρός γε is unsuitable, since it would imply that this was his *sole* fear.

1002 ἐγὼ οὐχί: synizesis: see on 332 ἐγὼ οὔτ'.

1003 ἐξελυσάμην: the aor. implies, 'why have I not done it already?' *i.e.* 'why *do* I not do it at once?' Aesch. *P. V.* 747 τί δῆτ' ἐμοὶ ζῆν κέρδος, ἀλλ' οὐκ ἐν τάχει | ἔρριψ' ἐμαυτὴν τῆσδ' ἀπὸ στύφλου πέτρας;

1004 καὶ μήν, properly 'however';

by me afar; with happy event, indeed,—yet still 'tis sweet to see the face of parents.

ΜΕ. Was it indeed for fear of this that thou wast an exile from that city?

ΟΕ. And because I wished not, old man, to be the slayer of my sire.

ΜΕ. Then why have I not freed thee, king, from this fear, seeing that I came with friendly purpose?

ΟΕ. Indeed thou shouldst have guerdon due from me.

ΜΕ. Indeed 'twas chiefly for this that I came—that, on thy return home, I might reap some good.

ΟΕ. Nay, I will never go near my parents.

ΜΕ. Ah my son, 'tis plain enough that thou knowest not what thou doest.

ΟΕ. How, old man? For the gods' love, tell me.

ΜΕ. If for these reasons thou shrinkest from going home.

ΟΕ. Aye, I dread lest Phoebus prove himself true for me.

ΜΕ. Thou dreadest to be stained with guilt through thy parents?

ΟΕ. Even so, old man—this it is that ever affrights me.

ΜΕ. Dost thou know, then, that thy fears are wholly vain?

ΟΕ. How so, if I was born of those parents?

ΜΕ. Because Polybus was nothing to thee in blood.

ΟΕ. What sayest thou? Was Polybus not my sire?

ΜΕ. No more than he who speaks to thee, but just so much.

(as A), or ἔγωγ' οὐ, which Brunck retained. If that, however, had been genuine, οὐ could hardly have been corrupted into οὐχί, whereas the opposite corruption would easily have caused the change of ἐγὼ into ἔγωγ'. **1011** ταρβῶ L: ταρβῶν r and

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here, like our 'well indeed' (if you *would* do so). The echoing **καὶ μὴν** of 1005 expresses eager assent. Cp. *Ant.* 221.

1005 τοῦτ' ἀφικόμην: see on 788.

1008 καλῶς, *pulchre*, *belle*, thoroughly, a colloquialism, perh. meant here to be a trait of homely speech: cp. Alciphron *Ep.* 1. 36 *πεινήσω τὸ καλόν* ('I shall be fine and hungry'): Aelian *Ep.* 2 *ἐπέκοψε τὸ σκέλος πάνυ χρηστῶς* ('in good style').

1011 With Erfurdt I think that **ταρβῶν** is right; not that **ταρβῶ** could not stand, but Greek idiom distinctly favours the participle. *Ant.* 403 ΚΡ. *ἦ καὶ ξυνίης καὶ λέγεις ὀρθῶς ἃ φής;* ΦΥ. *ταύτην γ' ἰδὼν θάπτουσαν. ib.* 517 ΑΝ....*ἀδελφὸς ὤλετο.* ΚΡ. *πορθῶν γε τήνδε γῆν.* Plat. *Symp.* 164 E *εἶπον οὖν ὅτι...ἥκοιμι.*—*καλῶς* (*v. l. καλῶς γ'*), *ἔφη, ποιῶν.* Cp. 1130 *ξυναλλάξας.*—**ἐξέλθῃ**; cp. 1182 *ἐξήκοι σαφῆ*, come true.

1013 Cp. *Tr.* 408 *τοῦτ' αὖτ' ἔχρῃζον, τοῦτό σου μαθεῖν.*

1014 πρὸς δίκης, as justice would prompt, 'justly.' **πρὸς** prop. = 'from the quarter of,' then 'on the side of': Thuc. 3. 59 *οὐ πρὸς τῆς ὑμετέρας δόξης...τάδε*, not in the interest of your reputation: Plat. *Gorg.* 459 C *ἐάν τι ἡμῖν πρὸς λόγου ᾖ*, 'if it is in the interest of our discussion.' *Rep.* 470 C *οὐδὲν...ἀπὸ τρόπου λέγεις· ὅρα δὴ καὶ εἰ τόδε πρὸς τρόπου λέγω*, 'correctly.' Theophr. *Char.* 30 (= 26 in my 1st ed. p. 156) *πρὸς τρόπου πωλεῖν*, to sell on reasonable terms.

1016 ἐν γένει: [Dem.] or. 47 § 70 *οὐκ ἔστιν ἐν γένει σοι ἡ ἄνθρωπος*, compared with § 72 *ἐμοὶ δὲ οὔτε γένει προσῆκεν.*

ΟΙ. καὶ πῶς ὁ φύσας ἐξ ἴσου τῷ μηδενί;
ΑΓ. ἀλλ' οὔ σ' ἐγείνατ' οὔτ' ἐκεῖνος οὔτ' ἐγώ. 1020
ΟΙ. ἀλλ' ἀντὶ τοῦ δὴ παῖδά μ' ὠνομάζετο;
ΑΓ. δῶρόν ποτ', ἴσθι, τῶν ἐμῶν χειρῶν λαβών.
ΟΙ. κἄθ' ὧδ' ἀπ' ἄλλης χειρὸς ἔστερξεν μέγα;
ΑΓ. ἡ γὰρ πρὶν αὐτὸν ἐξέπεισ' ἀπαιδία.
ΟΙ. σὺ δ' ἐμπολήσας ἢ *τυχὼν μ' αὐτῷ δίδως; 1025
ΑΓ. εὑρὼν ναπαίαις ἐν Κιθαιρῶνος πτυχαῖς.
ΟΙ. ὡδοιπόρεις δὲ πρὸς τί τούσδε τοὺς τόπους;
ΑΓ. ἐνταῦθ' ὀρείοις ποιμνίοις ἐπεστάτουν.
ΟΙ. ποιμὴν γὰρ ἦσθα κἀπὶ θητείᾳ πλάνης;
ΑΓ. σοῦ δ', ὦ τέκνον, σωτήρ γε τῷ τότ' ἐν χρόνῳ. 1030
ΟΙ. τί δ' ἄλγος ἴσχοντ' *ἀγκάλαισι λαμβάνεις;
ΑΓ. ποδῶν ἂν ἄρθρα μαρτυρήσειεν τὰ σά.
ΟΙ. οἴμοι, τί τοῦτ' ἀρχαῖον ἐννέπεις κακόν;
ΑΓ. λύω σ' ἔχοντα διατόρους ποδοῖν ἀκμάς.
ΟΙ. δεινόν γ' ὄνειδος σπαργάνων ἀνειλόμην. 1035

Erfurdt. **1025** *τυχών* Bothe : *τεκών* MSS. (Hermann, however, cites that correction as made by C. Foertsch, *Obss. crit. in Lysiae orationes*, p. 12 sq.)—*ἢ κιχών μέ που δίδως* Heimsoeth. **1028** *ἐπεστάτουν*. In L the second ε has been made from *ι*. Wecklein conj. *ἐπιστατῶν* (*Ars Soph. emend.* p. 12). **1030** *σοῦ γ'* L. *σοῦ δ'* Elmsley, with one later MS. (Γ). Hermann once proposed *σοῦ τ'*, but reverted to *σοῦ γ'*. See comment. **1031** *τί δ' ἄλγος ἴσχοντ' ἐν καιροῖς λαμβάνεις* L. *ἴσχοντ'* has been corrected from *ἴσχων*, and the 1st hand has also written *ἴσχοντ'* in the left

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1019 τῷ μηδενί, dat. of *ὁ μηδείς*, one who is *such* as to be of account (in respect of consanguinity with me),—the generic use of *μή* (cp. 397, 638).

1023 ἔστερξεν, came to love me (ingressive aor.): cp. 11 n.—**ἀπ' ἄλλης χειρός** *sc.* *λαβών*.

1025 ἐμπολήσας...ἢ τυχών: *i.e.* 'Did you buy me, or did you light upon me in the neighbourhood of Corinth?' Oed. is not prepared for the Corinthian's reply that he had found the babe on *Cithaeron*. **ἐμπολήσας**: cp. the story of Eumaeus (*Od.* 15. 403—483) who, when a babe, was carried off by Phoenician merchants from the wealthy house of his father in the isle Syria, and sold to Laertes in Ithaca: the Phoenician nurse says to the merchants, *τόν κεν ἀγοιμ' ἐπὶ νηός, ὁ δ' ὑμῖν μυρίον ὦνον | ἄλφοι, ὅπῃ περάσητε κατ' ἀλληθρόους ἀνθρώπους*. **τυχών** is answered by **εὑρών** (1026) as in 973 *προὔλεγον* by *ηὕδας*. Cp. 1039. The **τεκών** of the MSS. is absurd after vv. 1016—1020. The man has just said, 'Polybus was no more your father than I am'; Oed. is anxiously listening to every word. He could not ask, a moment later, 'Had you bought me, or *were you my father?*'

1026 The fitness of the phrase **ναπαίαις πτυχαῖς** becomes vivid to anyone who traverses Cithaeron by the road ascending from Eleusis and winding upwards to the pass of Dryoscephalae, whence it descends into the plain of Thebes.

1029 ἐπὶ θητείᾳ, like *ἐπὶ μισθῷ* Her. 5. 65 etc. *θητεία*, labour for wages, opp. to *δουλεία*: Isocr. or. 14 § 48 *πολλοὺς μὲν...δουλεύοντας, ἄλλους δ' ἐπὶ θητείαν ἰόντας*. **πλάνης**, roving in search of any employment that he can find (not merely changing summer for winter pastures, 1137). The word falls lightly from him who is so soon to be *ὁ πλανήτης Οἰδίπους* (*O. C.* 3).

1030 σοῦ δ'. With the **σοῦ γ'** of most MSS. : 'Yes, and thy *preserver*' (the first **γε** belonging to the sentence, the second to *σωτήρ*). Cp. Her. 1. 187 *μὴ μέντοι γε μὴ σπανίσας γε ἄλλως ἀνοίξῃ*:

ΟΕ. And how can my sire be level with him who is as nought to me?

ΜΕ. Nay, he begat thee not, any more than I.

ΟΕ. Nay, wherefore, then, called he me his son?

ΜΕ. Know that he had received thee as a gift from my hands of yore.

ΟΕ. And yet he learned to love me so dearly, who came from another's hand?

ΜΕ. Yea, his former childlessness won him thereto.

ΟΕ. And thou—hadst thou bought me or found me by chance, when thou gavest me to him?

ΜΕ. Found thee in Cithaeron's winding glens.

ΟΕ. And wherefore wast thou roaming in those regions?

ΜΕ. I was there in charge of mountain flocks.

ΟΕ. What, thou wast a shepherd—a vagrant hireling?

ΜΕ. But thy preserver, my son, in that hour.

ΟΕ. And what pain was mine when thou didst take me in thine arms?

ΜΕ. The ankles of thy feet might witness.

ΟΕ. Ah me, why dost thou speak of that old trouble?

ΜΕ. I freed thee when thou hadst thine ankles pinned together.

ΟΕ. Aye, 'twas a dread brand of shame that I took from my cradle.

margin. The later MSS. have *ἐν καιροῖς με λαμβάνεις* (Pal.), or *ἐν κακοῖς με λαμβάνεις* (as A), or *ἐν κακοῖς λαμβάνεις* (as M).—For *ἐν καιροῖς* Theodor Kock conjectures *ἀγκάλαις με*: Verrall, *ἴσχον τἀγκάλισμα*: Wunder, *ἐν καλῷ με* (Weil *ἐν καλῷ σὺ*): Blaydes, *ἢ κακόν με*: W. W. Walker, *ἐν χεροῖν με*: Dindorf, *ἐν νάπαις με*: Nauck, *ἐν σκάφαισι* ('in cunis'): Wecklein, *ἐν δέοντι*: F. W. Schmidt, *τί δ'*; *ἐσχάτοις ὄντ' ἐν κακοῖς με λαμβάνεις*;—I had thought of *ἐγκυρῶν*, 'when you lighted on me' (a verb

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where the second **γε** belongs to *σπανίσας*. There is no certain example of a double **γε** in Soph. which is really similar. With **σοῦ δ'**: '*But* thy *preserver*': the **γε** still belonging to *σωτήρ*, and **δὲ** opposing this thought to that of v. 1029. For **δέ γε** cp. Aesch. *Ag.* 938 ΑΓ. *φήμη γε μέντοι δημόθρους μέγα σθένει.* ΚΛ. *ὁ δ' ἀφθόνητός γ' οὐκ ἐπίζηλος πέλει.* 'True, but....' The gentle reproof conveyed by **δέ γε** is not unfitting in the old man's mouth: and a double **γε**, though admissible, is awkward here.

1031 τί δ' ἄλγος κ.τ.λ. And in what sense wast thou my *σωτήρ*? The **ἐν καιροῖς** of the later MSS. is intolerably weak: '*what pain* was I suffering when you found me *in trouble?*' The **ἐν καιροῖσ** of L (found also, with the addition of *με*, in one later MS., Pal.) seems most unlikely to have been a corruption of *ἐν κακοῖς*. Among the conjectures, *ἀγκάλαις με* (Kock), or, better, *ἀγκάλαισι*, is perh. most probable; being slightly nearer the letters than Verrall's ingenious *ἴσχον τἀγκάλισμα*. (For the dat. *ἀγκάλαις* without *ἐν*, cp. Eur. *I. T.* 289, etc.) Such conjectures as *ἐν δέοντι* (Wecklein), *ἐν καλῷ* (Wunder), presuppose that *ἐν καιροῖς* was a gloss: but it is more probable that it was a corruption.

1035 δεινόν γε in comment, as *Ph.* 1225, *El.* 341, *Ai.* 1127.—**σπαργάνων**, '*from* my swaddling clothes': *i.e.* 'from the earliest days of infancy' (cp. Ovid *Heroid.* 9. 22 *Et tener* in cunis *iam Iove dignus eras*). The babe was exposed a few days after birth (717). *El.* 1139

ΑΓ. ὥστ' ὠνομάσθης ἐκ τύχης ταύτης ὃς εἶ.
ΟΙ. ὦ πρὸς θεῶν, πρὸς μητρός, ἢ πατρός; φράσον.
ΑΓ. οὐκ οἶδ'· ὁ δοὺς δὲ ταῦτ' ἐμοῦ λῷον φρονεῖ.
ΟΙ. ἦ γὰρ παρ' ἄλλου μ' ἔλαβες οὐδ' αὐτὸς τυχών;
ΑΓ. οὔκ, ἀλλὰ ποιμὴν ἄλλος ἐκδίδωσί μοι. 1040
ΟΙ. τίς οὗτος; ἢ κάτοισθα δηλῶσαι λόγῳ;
ΑΓ. τῶν Λαΐου δήπου τις ὠνομάζετο.
ΟΙ. ἦ τοῦ τυράννου τῆσδε γῆς πάλαι ποτέ;
ΑΓ. μάλιστα· τούτου τἀνδρὸς οὗτος ἦν βοτήρ.
ΟΙ. ἦ κἄστ' ἔτι ζῶν οὗτος, ὥστ' ἰδεῖν ἐμέ; 1045
ΑΓ. ὑμεῖς γ' ἄριστ' εἰδεῖτ' ἂν οὐπιχώριοι.
ΟΙ. ἔστιν τις ὑμῶν τῶν παρεστώτων πέλας
ὅστις κάτοιδε τὸν βοτῆρ' ὃν ἐννέπει,
εἴτ' οὖν ἐπ' ἀγρῶν εἴτε κἀνθάδ' εἰσιδών;
σημήναθ', ὡς ὁ καιρὸς ηὑρῆσθαι τάδε. 1050
ΧΟ. οἶμαι μὲν οὐδέν' ἄλλον ἢ τὸν ἐξ ἀγρῶν,
ὃν κἀμάτευες πρόσθεν εἰσιδεῖν· ἀτὰρ
ἥδ' ἂν τάδ' οὐχ ἥκιστ' ἂν Ἰοκάστη λέγοι.
ΟΙ. γύναι, νοεῖς ἐκεῖνον ὄντιν' ἀρτίως
μολεῖν ἐφιέμεσθα; τόνδ' οὗτος λέγει; 1055

used in *El.* 863; cp. 1025, 1039 *τυχών*). **1050** *ηὑρῆσθαι*] *εὑρῆσθαι* L. See comment. on 68. **1055** *μολεῖν ἐφιέμεσθα· τὸν θ' οὗτος λέγει*; L. Most of the later MSS. have *τόν θ'*,

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οὔτε...πυρὸς | ἀνειλόμην ... ἄθλιον βάρος. Some understand, 'I was furnished with cruelly dishonouring *tokens of my birth*,' *δεινῶς ἐπονείδιστα σπάργανα*, alluding to a custom of tying round the necks of children, when they were exposed, little tokens or ornaments, which might afterwards serve as means of recognition (*crepundia, monumenta*): see esp. Plautus *Rudens* 4. 4. 111—126, *Epidicus* 5. 1. 34: and Rich *s. v. Crepundia*, where a woodcut shows a statue of a child with a string of *crepundia* hung over the right shoulder. Plut. *Thes.* 4 calls such tokens *γνωρίσματα*. In Ar. *Ach.* 431 the *σπάργανα* of Telephus have been explained as the tokens by which (in the play of Eur.) he was recognised; in his case, these were *ῥακώματα* (431). But here we must surely take **σπαργάνων** with **ἀνειλόμην**.

1036 **ὥστε** assents and continues: '(yes,) and so...'—**δς εἶ**, *i.e.* Οἰδίπους: see on 718.

1037 **πρὸς μητρός, ἢ πατρός**; *sc.* *δνειδος ἀνειλόμην* (1035): 'was it at the hands of mother or father (rather than at those of strangers) that I received such a brand?' The agitated speaker follows the train of his own thoughts, scarcely heeding the interposed remark. He is not thinking so much of his parents' possible cruelty, as of a fresh clue to their identity. Not: 'was I so named by mother or father?' The *name*—even if it could be conceived as given before the exposure—is not the sting; and on the other hand it would be forced to take '*named*' as meaning '*doomed to bear* the name.'

1044 **βοτήρ**: cp. 837, 761.

1046 **εἰδεῖτ'** = *εἰδείητε*, only here, it seems: but cp. *εἶτε* = *εἴητε Od.* 21. 195 (doubtful in *Ant.* 215). *εἰδεῖμεν* and *εἶμεν* occur in Plato (*Rep.* 581 E, *Theaet.* 147 A) as well as in verse. In Dem. or. 14 § 27 *καταθεῖτε* is not certain (*κατάθοιτε* Baiter and Sauppe): in or. 18 § 324 he has *ἐνθείητε*. Speaking generally, we

ΜΕ. Such, that from that fortune thou wast called by the name which still is thine.

ΟΕ. Oh, for the gods' love—was the deed my mother's or father's? Speak!

ΜΕ. I know not; he who gave thee to me wots better of that than I.

ΟΕ. What, thou hadst me from another? Thou didst not light on me thyself?

ΜΕ. No: another shepherd gave thee up to me.

ΟΕ. Who was he? Art thou in case to tell clearly?

ΜΕ. I think he was called one of the household of Laïus.

ΟΕ. The king who ruled this country long ago?

ΜΕ. The same: 'twas in his service that the man was a herd.

ΟΕ. Is he still alive, that I might see him?

ΜΕ. Nay, ye folk of the country should know best.

ΟΕ. Is there any of you here present that knows the herd of whom he speaks—that hath seen him in the pastures or the town? Answer! The hour hath come that these things should be finally revealed.

ΧΟ. Methinks he speaks of no other than the peasant whom thou wast already fain to see; but our lady Iocasta might best tell that.

ΟΕ. Lady, wottest thou of him whom we lately summoned? Is it of him that this man speaks?

which was taken as = ὅν θ' (thus in B there is a gl. ὄντινα, and in Bodl. Laud. 54 ὅν).

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may say that the contracted termination -εῖεν for -είησαν is common to poetry and prose; while the corresponding contractions, -εῖμεν for -είημεν and -εῖτε for -είητε, are rare except in poetry.

1049 οὖν with the first εἴτε, as *El.* 199, 560: it stands with the second above, 90, 271, *Ph.* 345.—**ἐπ' ἀγρῶν**: *Od.* 22. 47 πολλὰ μὲν ἐν μεγάροισιν...πολλὰ δ' ἐπ' ἀγροῦ: (cp. *O. C.* 184 ἐπὶ ξένης, *El.* 1136 κἀπὶ γῆς ἄλλης:) the usual Attic phrase was ἐν ἀγρῷ or κατ' ἀγρούς.

1050 ὁ καιρὸς: for the art., cp. [Plat.] *Axiochus* 364 B νῦν ὁ καιρὸς ἐνδείξασθαι τὴν ἀεὶ θρυλουμένην πρὸς σοῦ σοφίαν.—**ηὑρῆσθαι**: Bellermann (objecting to the tense) reads εὑρέσθαι, citing *Ai.* 1023 (where, as usual, the aor. midd. = 'to gain'): but the perf. is right, and forcible, here; it means, 'to be discovered once for all.' For the form, cp. 546 n. Isocr. or. 15 § 295 τῶν δυναμένων λέγειν ἢ παιδεύειν ἡ πόλις ἡμῶν δοκεῖ γεγενῆσθαι διδάσκαλος, to be the *established* teacher.

1051 Supply ἐννέπειν (αὐτόν), not ἐννέπει. The form **οἶμαι**, though often parenthetic (as *Tr.* 536), is not less common with infin. (Plat. *Gorg.* 474 A οἷον ἐγὼ οἶμαι δεῖν εἶναι), and Soph. often so has it, as *El.* 1446.

1053 ἄν...ἄν: see on 862.

1054 νοεῖς = 'you wot of,' the man—*i.e.* you understand to whom I refer. We need not, then, write εἰ κεῖνον for ἐκεῖνον with A. Spengel, or νοεῖς; ἐκεῖνον with Blaydes, who in 1055, reading τόνδ', has a comma at ἐφιέμεσθα. Cp. 859.

1055 τόνδ' is certainly right: **τόν θ'** arose, when the right punctuation had been lost, from a desire to connect **λέγει** with **ἐφιέμεσθα**. Dindorf, however, would keep τόν θ': 'know ye him whom we summoned *and* him of whom this man speaks?' *i.e.* 'Can you say whether the persons are identical or distinct?' But the language will not bear this.

ΙΟ. τί δ' ὄντιν' εἶπε; μηδὲν ἐντραπῇς. τὰ δὲ
ῥηθέντα βούλου μηδὲ μεμνῆσθαι μάτην.
ΟΙ. οὐκ ἂν γένοιτο τοῦθ', ὅπως ἐγὼ λαβὼν
σημεῖα τοιαῦτ' οὐ φανῶ τοὐμὸν γένος.
ΙΟ. μὴ πρὸς θεῶν, εἴπερ τι τοῦ σαυτοῦ βίου 1060
κήδει, ματεύσῃς τοῦθ'· ἄλις νοσοῦσ' ἐγώ.
ΟΙ. θάρσει· σὺ μὲν γὰρ οὐδ' *ἐὰν τρίτης ἐγὼ
μητρὸς φανῶ τρίδουλος ἐκφανεῖ κακή.
ΙΟ. ὅμως πιθοῦ μοι, λίσσομαι· μὴ δρᾶ τάδε.
ΟΙ. οὐκ ἂν πιθοίμην μὴ οὐ τάδ' ἐκμαθεῖν σαφῶς. 1065
ΙΟ. καὶ μὴν φρονοῦσά γ' εὖ τὰ λῷστά σοι λέγω.
ΟΙ. τὰ λῷστα τοίνυν ταῦτά μ' ἀλγύνει πάλαι.
ΙΟ. ὦ δύσποτμ', εἴθε μήποτε γνοίης ὃς εἶ.
ΟΙ. ἄξει τις ἐλθὼν δεῦρο τὸν βοτῆρά μοι;
ταύτην δ' ἐᾶτε πλουσίῳ χαίρειν γένει. 1070
ΙΟ. ἰοὺ ἰού, δύστηνε· τοῦτο γάρ σ' ἔχω
μόνον προσειπεῖν, ἄλλο δ' οὔποθ' ὕστερον.
ΧΟ. τί ποτε βέβηκεν, Οἰδίπους, ὑπ' ἀγρίας
ἀξασα λύπης ἡ γυνή; δέδοιχ' ὅπως

But a few, at least, have *τόνδ'* (M, M² 1st hand, Δ). **1061** *νοσοῦσ' ἔχω* MSS.: *νοσοῦσ' ἐγώ* schol. (on 1056). **1062** *θάρσει* Brunck: *θάρρει* L.—*οὐδ' ἂν ἐκ τρίτης ἐγὼ* MSS. In L *ἄν* has its accent from the 1st hand, but its breathing from another. Hermann restored *οὐδ' ἐὰν τρίτης ἐγὼ* (in which Tournier suggests *ἀπὸ* for *ἐγὼ*): but

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1056 τί δ' ὄντιν' εἶπε; Aesch. *P. V.* 765 *θέορτον ἢ βρότειον* [*γάμον γαμεῖ*]; *εἰ ῥητόν, φράσον.* ΠΡ. *τί δ' ὄντιν'*; Ar. *Av.* 997 *σὺ δ' εἶ τὶς ἀνδρῶν*; Μ. *ὅστις εἰμ' ἐγώ*; Μέτων. Plat. *Euthyphr.* 2 B *τίνα γραφὴν σε γέγραπται*; ΣΩ. *ἥντινα*; *οὐκ ἀγεννῆ.*

1058 Since *οὐκ ἔστιν ὅπως, οὐκ ἂν γένοιτο ὅπως* mean 'there is, there could be found, *no way* in which,' **τοῦθ'** is abnormal; yet it is not incorrect: '*this thing* could not be attained, *namely, a mode in which*,' etc. Cp. the mixed constr. in *Ai.* 378 *οὐ γὰρ γένοιτ' ἂν ταῦθ' ὅπως οὐχ ὧδ' ἔχειν* (instead of *ἕξει*).

1060 Since the answer at 1042, Iocasta has known the worst. But she is still fain to spare Oedipus the misery of that knowledge. Meanwhile he thinks that she is afraid lest he should prove to be *too humbly* born. The tragic power here is masterly.

1061 ἄλις (*εἰμί*) **νοσοῦσ' ἐγώ** instead of *ἄλις ἐστὶ τὸ νοσεῖν ἐμέ*: cp. 1368: *Ai.* 76 *ἔνδον ἀρκείτω μένων*: *id.* 635 *κρείσσων γὰρ Ἅιδᾳ κεύθων* (n.): Her. 1. 37 *ἀμείνω ἐστὶ ταῦτα οὕτω ποιεύμενα*: Dem. or. 4 § 34 *ἄκοι μένων, βελτίων*: *i.e.* from a mother, herself a slave, whose mother and grandmother had also been slaves. No commentator, so far as I know, has quoted the passage which best illustrates this: Theopompus fr. 277 (ed. Müller 1. 325) *Πυθονίκην...ἣ Βακχίδος μὲν ἦν δούλη τῆς αὐλητρίδος, ἐκείνη δὲ Σινώπης τῆς Θράττης,...ὥστε γίνεσθαι μὴ μόνον τρίδουλον ἀλλὰ καὶ τριπόρνον αὐτήν.* [Dem.] or. 58 § 17 *εἰ γὰρ ὀφείλοντος αὐτῷ τοῦ πάπ-*

1062 For the genitive **τρίτης μητρὸς** without *ἐκ*, cp. *El.* 341 *οὖσαν πατρός*, 366 *καλοῦ | τῆς μητρός*. **τρίτης μητρὸς τρίδουλος**, thrice a slave, sprung from the third (servile) mother: *i.e.* from a mother, herself a slave, whose mother and grandmother had also been slaves. No commentator, so far as I know, has quoted the passage which best illustrates this: Theopompus fr. 277 (ed. Müller 1. 325) *Πυθονίκην...ἣ Βακχίδος μὲν ἦν δούλη τῆς αὐλητρίδος, ἐκείνη δὲ Σινώπης τῆς Θράττης,...ὥστε γίνεσθαι μὴ μόνον τρίδουλον ἀλλὰ καὶ τριπόρνον αὐτήν.* [Dem.] or. 58 § 17 *εἰ γὰρ ὀφείλοντος αὐτῷ τοῦ πάπ-*

Io. Why ask of whom he spoke? Regard it not...waste not a thought on what he said...'twere idle.

Oe. It must not be that, with such clues in my grasp, I should fail to bring my birth to light.

Io. For the gods' sake, if thou hast any care for thine own life, forbear this search! My anguish is enough.

Oe. Be of good courage; though I be found the son of servile mother,—aye, a slave by three descents,—*thou* wilt not be proved base-born.

Io. Yet hear me, I implore thee: do not thus.

Oe. I must not hear of not discovering the whole truth.

Io. Yet I wish thee well—I counsel thee for the best.

Oe. These best counsels, then, vex my patience.

Io. Ill-fated one! Mayst thou never come to know who thou art!

Oe. Go, some one, fetch me the herdsman hither,—and leave yon woman to glory in her princely stock.

Io. Alas, alas, miserable!—that word alone can I say unto thee, and no other word henceforth for ever.

[*She rushes into the palace.*

Ch. Why hath the lady gone, Oedipus, in a transport of wild grief? I misdoubt,

afterwards preferred *οὐδ' ἂν εἰ 'κ τρίτης ἐγώ*, which (with the omission of *'κ*) Campbell reads. Dindorf, *οὐδ' ἐὰν ἐγὼ 'κ τρίτης*. **1064** *μὴ δρᾶ* L 1st hand; a late hand has changed it to *δρᾶν* by writing *ν* above the line, also adding an *ι* subscript. **1070** *χαίρειν*] χλιδᾶν Nauck, from schol. *τρυφᾶν, ἐναβρύνεσθαι*: which words, however, manifestly

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που πάλαι...διὰ τοῦτ' οἰήσεται δεῖν ἀποφεύγειν ὅτι πονηρὸς ἐκ τριγονίας ἐστίν ..., 'if, his grandfather having formerly been a debtor,...he shall fancy himself entitled to acquittal because he is a *rascal of the third generation*.' Eustathius *Od.* 1542. 50 quotes from Hippônax *Ἀφέω τοῦτον τὸν ἑπτάδουλον* (Bergk fr. 75), *i.e.* 'seven times a slave.' For the force of *τρι-*, cp. also *τριγίγας, τρίπρατος* (thrice-sold,—of a slave), *τριπέδων* (a slave who has been thrice in fetters). Note how the reference to the *female* line of servile descent is contrived to heighten the contrast with the real situation.

1063 κακή = *δυσγενής*, like *δειλός*, opp. to *ἀγαθός, ἐσθλός*: *Od.* 4. 63 *ἀλλ' ἀνδρῶν γένος ἐστὲ διοτρεφέων βασιλήων | σκηπτούχων· ἐπεὶ οὔ κε κακοὶ τοιούσδε τέκοιεν.*

1067 τὰ λῷστα...ταῦτα: cp. *Ant.* 96 *τὸ δεινὸν τοῦτο* (*i.e.* of which you speak).

1068 ὃς = *ὅστις*: *O. C.* 1171 *ἔξοιδ' ἀκούων τῶνδ' ὃς ἐσθ' ὁ προστάτης* (n.).

1072 Iocasta rushes from the scene—to appear no more. Cp. the sudden exit of Haemon (*Ant.* 766), of Eurydicè (*ib.* 1245), and of Deianeira (*Tr.* 813). In each of the two latter cases, the exit silently follows a speech *by another person*, and the Chorus comments on the departing one's *silence*. Iocasta, like Haemon, has spoken passionate words *immediately* before going: and here **σιωπῆς** (1075) is more strictly 'reticence' than 'silence.'

1074 δέδοικα has here the construction proper to a verb of *taking thought* (or the like), as *προμηθοῦμαι ὅπως μὴ γενήσεται*,—implying a desire to avert, if possible, the thing feared. Plat. *Euthyphr.* 4 E *οὐ φοβεῖ δικαζόμενος τῷ πατρί, ὅπως μὴ αὖ σὺ ἀνόσιον πρᾶγμα τυγχάνῃς πράττων;*

μὴ 'κ τῆς σιωπῆς τῆσδ' ἀναρρήξει κακά. 1075
OI. ὁποῖα χρῄζει ῥηγνύτω· τοὐμὸν δ' ἐγώ,
κεἰ σμικρόν ἐστι, σπέρμ' ἰδεῖν βουλήσομαι.
αὕτη δ' ἴσως, φρονεῖ γὰρ ὡς γυνὴ μέγα,
τὴν δυσγένειαν τὴν ἐμὴν αἰσχύνεται.
ἐγὼ δ' ἐμαυτὸν παῖδα τῆς Τύχης νέμων 1080
τῆς εὖ διδούσης οὐκ ἀτιμασθήσομαι.
τῆς γὰρ πέφυκα μητρός· οἱ δὲ συγγενεῖς
μῆνές με μικρὸν καὶ μέγαν διώρισαν.
τοιόσδε δ' ἐκφὺς οὐκ ἂν ἐξέλθοιμ' ἔτι
ποτ' ἄλλος, ὥστε μὴ 'κμαθεῖν τοὐμὸν γένος. 1085

suit χαίρειν here. **1075** ἀναρρήξῃ L. Most of the later MSS. agree with L, but ἀναρρήξει is in V, Bodl. Laud. 54, E (from -η), Trin. (ἀναρήξει). **1084** The 1st hand in L wrote τοιόσδ' ἐκφὺς ὡσ οὐκ ἂν ἐξέλθοιμ' ἔτι. A later hand wrote δε over τοιόσδ (*i.e.* τοιόσδε δ'), and indicated by dots over ὡσ that it was to be deleted. The

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1075 The subject to **ἀναρρήξει** is **κακά**, not *ἡ γυνή*: for (1) *ἡ γυνὴ ἀναρρήξει κακά* would mean, 'the woman will burst forth into reproaches,' cp. Ar. *Eq.* 626 *ὁ δ' ἄρ' ἔνδον ἐλασίβροντ' ἀναρρηγνὺς ἔπη*: Pind. fr. 172 *μὴ πρὸς ἅπαντας ἀναρρῆξαι τὸν ἀχρεῖον λόγον*: (2) the image is that of a storm bursting forth from a great stillness, and requires that the mysterious **κακά** should be the subject: cp. *Ai.* 775 *ἐκρήξει μάχη*: Arist. *Meteor.* 2. 8 *ἐκρήξας...ἄνεμος*.

1076 f. χρῄζει scornfully personifies the *κακά*.—**βουλήσομαι**, 'I shall wish': *i.e.* my wish will remain unaltered until it has been satisfied. Cp. 1446 *προστρέψομαι*: *Ai.* 681 *ὠφελεῖν βουλήσομαι*, it shall henceforth be my aim: Eur. *Med.* 259 *τοσοῦτον οὖν σου τυγχάνειν βουλήσομαι*, I shall wish (shall be content) to receive from you only thus much (cp. *Ai.* 825 *αἰτήσομαι δέ σ' οὐ μακρὸν γέρας λαχεῖν*). *O. C.* 1289 *καὶ ταῦτ' ἀφ' ὑμῶν...βουλήσομαι | ...κυρεῖν ἐμοί*: Pind. *Olymp.* 7. 20 *ἐθελήσω...διορθῶσαι λόγον*, I shall have good will to tell the tale aright. That these futures are normal, and do not arise from any confusion of present *wish* with future *act*, may be seen clearly from Plat. *Phaedo* 91 A *καὶ ἐγώ μοι δοκῶ ἐν τῷ παρόντι τοσοῦτον μόνον ἐκείνων διοίσειν· οὐ γὰρ ὅπως τοῖς παροῦσιν ἃ ἐγὼ λέγω δόξει ἀληθῆ προθυμηθήσομαι*: and *ib.* 191 C.

1078 ὡς γυνὴ, for a woman: though, as it is, her 'proud spirit' only reaches the point of being sensitive as to a lowly origin. She is proud of her lineage; Oedipus, of what he is. Whitelaw well compares Tennyson: 'Her pride is yet no mate for mine, Too proud to care from whence I came.' Cp. Eur. *Heracl.* 978 *πρὸς ταῦτα τὴν θρασεῖαν ὅστις ἂν θέλῃ | καὶ τὴν φρονοῦσαν μεῖζον ἢ γυναῖκα χρὴ | λέξει*: *Hipp.* 640 *μὴ γὰρ ἔν γ' ἐμοῖς δόμοις | εἴη φρονοῦσα πλεῖον ἢ γυναῖκα χρή*. **ὡς** is restrictive; cp. 1118: Thuc. 4. 84 *ἦν δὲ οὐδὲ ἀδύνατος, ὡς Λακεδαιμόνιος, εἰπεῖν* (not a bad speaker, for a Lacedaemonian): imitated by Dionys. 10. 31 (of L. Icilius) *ὡς Ῥωμαῖος, εἰπεῖν οὐκ ἀδύνατος*. See on 763.

1081 Whatever may have been his human parentage, Oed. is the 'son of Fortune' (said in a very different tone from '*Fortunae filius*' in Hor. *Sat.* 2. 6. 49): Fortune brings forth the months with their varying events; these months, then, are his brothers, who ere now have known him depressed as well as exalted. He has faith in this Mother, and will not shrink from the path on which she seems to beckon him; he will not be false to his sonship. We might recall Schiller's epigram on the Wolfians; whatever may be the human paternity of the *Iliad*, 'hat es doch Eine Mutter nur, Und die Züge der Mutter, Deine unsterblichen Züge, Natur.' —**τῆς εὖ διδούσης**, the beneficent: here absol., usu. with dat., as *σφῷν δ' εὖ διδοίη*

a storm of sorrow will break forth from this silence.

ΟΕ. Break forth what will! Be my race never so lowly, I must crave to learn it. Yon woman, perchance—for she is proud with more than a woman's pride—thinks shame of my base source. But I, who hold myself son of Fortune that gives good, will not be dishonoured. She is the mother from whom I spring; and the months, my kinsmen, have marked me sometimes lowly, sometimes great. Such being my lineage, never more can I prove false to it, or spare to search out the secret of my birth.

origin of the corruption plainly was that, δ' having dropped out after τοιόσδε, some one unskilled in metre thought to complete the verse with ὡς (as='be sure that,' cp. *Ai.* 39).—Blaydes conj. τοιόσδε δὴ φύς.—Dindorf, who once conjectured οὐκ ἂν ἐξέλθοιν ποτὲ | ἄλλοῖος, now rejects both verses (1084 f.). **1085** ποτ' ἄλλος] ἄτιμος Nauck.—ὥστε

Ζεύς, *O. C.* 1435. Not gen. abs., 'while she prospers me,' since the poet. τῆς for αὐτῆς could stand only at the beginning of a sentence or clause, as 1082.

1082 **συγγενεῖς**, as being also sons of Τύχη: the word further expresses that their lapse is the measure of his life: cp. 963: ἁλκᾷ ξύμφυτος αἰών (*Ag.* 107), years with which bodily strength keeps pace. Pind. *Nem.* 5. 40 πότμος συγγενής, the destiny born with one.

1083 **διώρισαν**: not: '*have determined that I should be* sometimes lowly, sometimes great'; to do this was the part of controlling Τύχη. Rather: 'have *distinguished me as* lowly or great': *i.e.*, his life has had chapters of adversity alternating with chapters of prosperity; and the months have marked these off (cp. 723). The metaphor of the months as sympathetic brothers is partly merged in the view of them as divisions of time: see on 866, 1300.

1084 'Having sprung of such parentage (**ἐκφὺς**, whereas φύς would be merely 'having been born such') I will never afterwards prove (**ἐξέλθοιμι**, *evadam*, cp. 1011) another man' (**ἄλλος**, *i.e.* false to my own nature). The text is sound. The license of **ποτ'** at the beginning of 1085 is to be explained on essentially the same principle as μέλας δ' | , etc. (29, cp. 785, 791) at the end of a verse; viz. that, where the movement of the thought is rapid, one verse can be treated as virtually continuous with the next: hence, too, *Ai.* 986 οὐχ ὅσον τάχος | δῆτ' αὐτὸν ἄξεις δεῦρο: *Ph.* 66 εἰ δ' ἐργάσει | μὴ ταῦτα. So here Soph. has allowed himself to retain ἔτι | ποτέ in their natural connexion instead of writing ἔτι | ἄλλος ποτ'. The genuineness of ποτ' is confirmed by the numerous instances in which Soph. has combined it with ἔτι, as above, 892, below, 1412: *Ai.* 98, 687: *Tr.* 830, 922.

1086—1109 This short ode holds the place of the third στάσιμον. But it has the character of a 'dance-song' or ὑπόρχημα, a melody of livelier movement, expressing joyous excitement. The process of discovery now approaches its final phase. The substitution of a hyporcheme for a regular stasimon has here a twofold dramatic convenience. It shortens the interval of suspense; and it prepares a more forcible contrast. For the sake of thus heightening the contrast, Soph. has made a slight sacrifice of probability. The sudden exit of Iocasta has just affected the Chorus with a dark presentiment of evil (1075). We are now required to suppose that the spirited words of Oedipus (1076—1085) have completely effaced this impression, leaving only delight in the prospect that he will prove to be a native of the land. A hyporcheme is substituted for a stasimon with similar effect in the *Ajax*, where the short and joyous invocation of Pan immediately precedes the catastrophe (693—717): and in the *Antig.*, 1115—1154. The stasimon in the *Trachiniae* 633—662 may also be compared, in so far as its glad anticipations usher in the beginning of the end.

Strophe (1086—1097). Our joyous songs will soon be celebrating Cithaeron as native to Oedipus.

Antistrophe (1098—1109). Is he a son of some god,—of Pan or Apollo, of Hermes or Dionysus?

στρ. ΧΟ. εἴπερ ἐγὼ μάντις εἰμὶ καὶ κατὰ γνώμαν ἴδρις,
2 οὐ τὸν Ὄλυμπον ἀπείρων,
3 ὦ Κιθαιρών, οὐκ ἔσει τὰν αὔριον
4 πανσέληνον, μὴ οὐ σέ γε καὶ πατριώταν *Οἰδίπουν
5 καὶ τροφὸν καὶ ματέρ' αὔξειν,
6 καὶ χορεύεσθαι πρὸς ἡμῶν, ὡς ἐπὶ ἦρα φέροντα τοῖς
ἐμοῖς τυράννοις.
7 ἰήϊε Φοῖβε, σοὶ δὲ ταῦτ' ἀρέστ' εἴη.

ἀντ. τίς σε, τέκνον, τίς σ' ἔτικτε *τᾶν μακραιώνων ἄρα
2 Πανὸς ὀρεσσιβάτα *πα-

μὴ 'κμαθεῖν] ὥστε μὴ οὐ μαθεῖν Blaydes. **1090** οὐκ ἔσει τὰν αὔριον MSS.: οὐκ ἔσει τὰν αὖρι Nauck: οὐκ ἔσει τὰν ἦρι Wecklein: οὐκέτι τὰν ἑτέραν Dindorf. See comment., and cp. 1101. **1091** Οἰδίπου MSS. I write Οἰδίπουν. **1097** σοὶ δὲ MSS.: σοὶ δ' οὖν Kennedy. **1099** τῶν MSS.: τᾶν Heimsoeth.—ἄρα L: ἄρα Heath.

1086 μάντις: as *El.* 472 εἰ μὴ 'γὼ παράφρων μάντις ἔφυν καὶ γνώμας | λειπομένα σοφᾶς: cp. *O. C.* 1080, *Ant.* 1160, *Ai.* 1419: and μαντεύομαι = 'to presage.'

1087 κατὰ with an accus. of respect is somewhat rare (*Tr.* 102 κρατιστεύων κατ' ὄμμα: *ib.* 379 ἢ κάρτα λαμπρὰ καὶ κατ' ὄμμα καὶ φύσιν), except in such phrases as κατὰ πάντα, κατ' οὐδέν, κατὰ τοῦτο. Cp. Metrical Analysis.

1088 οὐ = οὐ μά: see on 660.—**ἀπείρων** = ἄπειρος: Hesych. 1. 433 ἀπείρονας· ἀπειράτους. Σοφοκλῆς Θυέστῃ. Ellendt thinks that ἀπειράτους here meant ἀπεράντους ('limitless'): but elsewhere ἀπείρατος always = 'untried' or 'inexperienced.' Conversely Soph. used ἄπειρος in the commoner sense of ἀπείρων, 'vast,' fr. 481 χιτὼν ἄπειρος ἐνδυτήριος κακῶν. περά-ω, to go through, πεῖρα (περία), a going-through (*peritus*, *periculum*), are closely akin to πέρα, beyond, πέρας, πεῖραρ a limit (Curt. *Etym.* §§ 356, 357): in poetical usage, then, their derivatives might easily pass into each other's meanings.

1090 τὰν αὔριον πανσέληνον, 'the full-moon of to-morrow,' acc. of ἡ αὔριον πανσέληνος (there is no adj. αὔριος), as Eur. *Alc.* 784 τὴν αὔριον μέλλουσαν, acc. of ἡ αὔριον μέλλουσα, *Hipp.* 1117 τὸν αὔριον χρόνον. At Athens the great Dionysia were immediately followed by the Πάνδια, a festival held at full-moon in the middle of the month Elaphebolion (at the beginning of April): cp. A. Mommsen *Heortol.* p. 389, and C. F. Hermann *Ant.* II. § 59. Wolff remarks that, if this play was produced on the last day of the Dionysia, the poet would have known that arrangement long beforehand, and may have intended an allusion to the Πάνδια which his Athenian hearers would quickly seize. This would explain why precisely 'to-morrow's full-moon' is named.—Nauck reads **αὖρι** (as = ταχέως, 'the coming' full-moon): Wecklein, **ἦρι** (dat. of ἦρ), 'the vernal full-moon'—that, namely, in Elaphebolion.—**πανσέληνον** (*sc.* ὥραν): Her. 2. 47 ἐν τῇ αὐτῇ πανσελήνῳ. For the accus., cp. on 1138 χειμῶνα. The meaning is: 'At the next full-moon we will hold a joyous πάννυχίς, visiting the temples with χοροί (*Ant.* 153), in honour of the discovery that Oedipus is of Theban birth; and thou, Cithaeron, shalt be a theme of our song.' Cp. Eur. *Ion* 1078, where, in sympathy with the nocturnal worship of the gods, ἀστερωπὸς | ἀνεχόρευσεν αἰθήρ, | χορεύει δὲ Σελάνα. The rites of the Theban Dionysus were νύκτωρ τὰ πολλά (Eur. *Bacch.* 486).

1091 πατριώταν, since Cithaeron partly belongs to Boeotia; so Plutarch of Chaeroneia calls the Theban Dionysus his πατριώτην θεόν, *Mor.* 671 C.—I read **Οἰδίπουν** instead of **Οἰδίπου**. With the genitive, the subject to **αὔξειν** must be either (1) ἡμᾶς understood, which is impossibly harsh; or (2) τὰν...πανσέληνον. Such a phrase as ἡ πανσέληνος αὔξει σε, *i.e.*, 'sees thee honoured,' is possible; cp. 438 ἦδ' ἡμέρα φύσει σε καὶ διαφθερεῖ: but

Ch. If I am a seer or wise of heart, O Cithaeron, thou shalt not fail—by yon heaven, thou shalt not!—to know at tomorrow's full moon that Oedipus honours thee as native to him, as his nurse, and his mother, and that thou art celebrated in our dance and song, because thou art well-pleasing to our prince. O Phoebus to whom we cry, may these things find favour in thy sight! Strophe.

Who was it, my son, who of the race whose years are many that bore thee in wedlock with Pan, the mountain-roaming Antistrophe.

Blaydes conject. *κορᾶν*. **1100** *πανὸς ὀρεσσιβάτα προσπελασθεῖσ'* MSS. (L has *προσπελασθεῖσα*, without elision.) To supply the want of a syllable after *ὀρεσσιβάτα*, Hermann inserted *τις*, Heath *που*: Wunder and others wrote *ὀρεσσιβάταο*: Dindorf conjectured *Νύμφα ὀρεσσιβάτᾳ που Πανὶ πλαθεῖσα*. Lachmann restored *πατρὸς πελασθεῖσ'*.

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it is somewhat forced; and the order of the words is against it. The addition of one letter, giving **Οἰδίπουν**, at once yields a clear construction and a pointed sense. 'Thou shalt not fail to know that *Oedipus* honours thee both as native to him, and as his nurse and mother (*i.e.*, not merely as belonging to his Theban fatherland, but as the very spot which sheltered his infancy); and that thou art celebrated in choral song by *us* (**πρὸς ἡμῶν**), seeing that thou art well-pleasing to *him*.' **μὴ οὐ** with **αὔξειν**, because *οὐκ ἀπείρων ἔσει* = a verb of hindrance or denial with a negative. **αὔξειν**, not merely by praises, but by the fact of his birth in the neighbourhood: as Pindar says of a victor in the games, *Olymp.* 5. 4 *τὰν σὰν πόλιν αὔξων*, *Pyth.* 8. 38 *αὔξων πάτραν*. The acc. **φέροντα**, instead of *φέρων*, may be explained by supposing that *σέ γε* is carried on as subject to *χορεύεσθαι*: cp. *Tr.* 706 n. Another defence of the acc. would be to take *καὶ χορ. πρὸς ἡμῶν* as a parenthesis (cp. *Ant.* 1279 n.): so Tyrrell in *Class. Rev.* II. 141.

1092 τροφὸν, as having sheltered him when exposed: *τί μ' ἐδέχου*; 1391. **ματέρ'**, as the place from which his life rose anew, though it had been destined to be his *τάφος*, 1452.

1094 χορεύεσθαι, to be celebrated with choral song: *Ant.* 1153 *πάννυχοι | χορεύουσι τὸν ταμίαν Ἴακχον*. (Not 'danced over,' like *ἀείδετο τέμενος*, Pind. *Ol.* 11. 76.)

1095 ἐπὶ ἦρα φέροντα: see Merry's note on *Od.* 3. 164 *αὖτις ἐπ' Ἀτρείδῃ Ἀγαμέμνονι ἦρα φέροντες*. **ἦρα** was probably acc. sing. from a nom. *ἦρ*, from root *ἀρ* (to fit), as = 'pleasant service.' After the phrase *ἦρα φέρειν* had arisen, *ἐπὶ* was joined adverbially with *φέρειν*, *ἐπὶ ἦρα φέρειν* being equivalent to *ἦρα ἐπιφέρειν*. Aristarchus, who according to Herodian first wrote *ἐπίηρα*, must have supposed an impossible tmesis of a compound adj. in the passage of the *Od.* just quoted, also in 16. 375, 18. 56.—**τοῖς ἐμοῖς τυρ.**, *i.e.* to Oedipus: for the plur., see on *θανάτων*, 497.

1096 ἰήϊε, esp. as the Healer: see on 154.

1097 σοὶ δὲ: *El.* 150 *Νιόβα, σὲ δ' ἔγωγε νέμω θεόν*.—**ἀρέστ'**: *i.e.* consistent with those oracles which still await a *λύσις εὐαγής* (921).

1098 ἔτικτε: see on 870.

1099 τᾶν μακραιώνων: here not goddesses (Aesch. *Th.* 524 *δαροβίοισι θεοῖσιν*), but the Nymphs, who, though not immortal, live beyond the human span; *Hom. Hymn.* 4. 260 *αἵ ῥ' οὔτε θνητοῖς οὔτ' ἀθανάτοισιν ἔπονται· | δηρὸν μὲν ζώουσι καὶ ἄμβροτον εἶδαρ ἔδουσιν*. They consort with Pan, *ὅς τ' ἀνὰ πίση | δενδρήεντ' ἄμυδις φοιτᾷ χοροῇθεσι Νύμφαις*, *Hymn.* 19. 2.

1100 In **Πανὸς ὀρεσσιβάτα προσπελασθεῖσ'**, the reading of the MSS., we note (1) the loss after *ὀρεσσιβάτα* of one syllable, answering to the last of *ἀπείρων* in 1087: (2) the somewhat weak compound *προσπελασθεῖσ'*: (3) the gen., where, for this sense, the dat. is more usual, as Aesch. *P. V.* 896 *μηδὲ πλαθείην γαμετῇ*. L has *κοίτῃ* written over *ὀρεσσιβάτα*. I had thought of **λέκτροις πελασθεῖσ'**. But the gen. is quite admissible: and on other grounds Lachmann's **πατρὸς πελασθεῖσ'** is far better,

τρὸς πελασθεῖσ'; ἢ σέ γ' *εὐνάτειρά τις
Λοξίου; τῷ γὰρ πλάκες ἀγρόνομοι πᾶσαι φίλαι·
εἴθ' ὁ Κυλλάνας ἀνάσσων, 1104
εἴθ' ὁ Βακχεῖος θεὸς ναίων ἐπ' ἄκρων ὀρέων εὕρημα
δέξατ' ἔκ του
Νυμφᾶν Ἑλικωνίδων, αἷς πλεῖστα συμπαίζει.

ΟΙ. εἰ χρή τι κἀμὲ μὴ συναλλάξαντά πω, 1110
πρέσβεις, σταθμᾶσθαι, τὸν βοτῆρ' ὁρᾶν δοκῶ,
ὅνπερ πάλαι ζητοῦμεν. ἔν τε γὰρ μακρῷ
γήρᾳ ξυνᾴδει τῷδε τἀνδρὶ σύμμετρος,
ἄλλως τε τοὺς ἄγοντας ὥσπερ οἰκέτας

1101 ἢ σέ γε θυγάτηρ Λοξίου L. Most of the later MSS. insert τις before θυγάτηρ, while a few agree with L. Arndt conjectures ἢ σέ γ' εὐνάτειρά τις. Hartung, ἢ σέ γ' οὔρειος κόρα. **1107** εὕρημα] σ' εὕρημα Dindorf: ἄγρευμα M. Schmidt: γέννημα or λόχευμα Wecklein: δώρημα Gleditsch: σε θρέμμα Wolff. **1109** ἑλικωνιάδων L, with almost all the later MSS. (A has ἑλικωνιάδων by correction from ἑλικωνίδος.)—

since πατρὸς, written πρ̄ος̄, would explain the whole corruption.

1101 If in 1090 we keep **οὐκ ἔσει τἀν αὔριον**, it is best to read here with Arndt, **ἢ σέ γ' εὐνάτειρά τις**. On the view that in 1090 τἀν ἐπιοῦσαν ἔσει was a probable emendation (see Appendix on that verse), I proposed to read here, ἢ σέ γ' ἔφυσε πατὴρ | Λοξίας; If the σε of ἔφυσε had once been lost (through a confusion with the preceding σέ), ΓΕΦΤΠΑΤΗΡ might easily have become ΓΕΘΥΓΑΤΗΡ: the τις (which is not in L) would have been inserted for metre's sake, and the change of Λοξίας to Λοξίου would have followed. (It cannot be objected that a mention of the mother is required here, since, as the context shows, the foremost thought is, 'what god was thy sire?') It would be a very forced way of taking ἢ σέ γέ τις θυγάτηρ to make θυγάτηρ depend on μακραιώνων, and Λοξίου on πελασθεῖσ' (*i.e.*, 'some daughter of the Nymphs wedded to Pan, or haply to Loxias'). Nor does it seem easy to take θυγάτηρ with τᾶν μακραιώνων in both clauses ('some daughter of the Nymphs, wedded to Pan, or perhaps to Loxias'). On the whole, I now prefer Arndt's correction.—For **σέ γε** in the second alternative, cp. *Ph.* 1116 πότμος σε δαιμόνων τάδ', | οὐδὲ σέ γε δόλος ἔσχεν. Her. 7. 10 (ad fin.) διαφορεύμενον ἢ κου ἐν γῇ τῇ Ἀθηναίων ἢ σέ γε ἐν τῇ Λακεδαιμονίων.

1103 **πλάκες ἀγρόνομοι** = πλ. ἀγροῦ νεμομένου, highlands affording open pasturage: so ἄγρον. αὐλαῖς, *Ant.* 785. Apollo as a pastoral god had the title of Νόμιος (Theocr. 25. 21), which was esp. connected with the legend of his serving as shepherd to Laomedon on Ida (*Il.* 21. 448) and to Admetus in Thessaly (*Il.* 2. 766: Eur. *Alc.* 572 μηλονόμας). Macrobius 1. 17. 43 (Apollinis) *aedes ut ovium pastoris sunt apud Camirenses* [in Rhodes] ἐπιμηλίου, *apud Naxios* ποιμνίου, *itemque deus* ἀρνοκόμης *colitur, et apud Lesbios* ναπαῖος [cp. above, 1026], *et multa sunt cognomina per diversas civitates ad dei pastoris officium tendentia.* Callim. *Hymn. Apoll.* 47 οὐδέ κεν αἶγες | δεύοιντο βρεφέων ἐπιμηλίδες, ἧσιν Ἀπόλλων | βοσκομένης ὀφθαλμὸν ἐπήγαγεν.

1104 **ὁ Κυλλάνας ἀνάσσων**, Hermes: *Hom. Hymn.* 3. 1 Ἑρμῆν ὕμνει, Μοῦσα, Διὸς καὶ Μαιάδος υἱόν, | Κυλλήνης μεδέοντα καὶ Ἀρκαδίης πολυμήλου: Verg. *Aen.* 8. 138 *quem candida Maia* | *Cyllenes gelido conceptum vertice fudit.* The peak of Cyllene (now *Ziria*), about 7300 ft. high, in N. E. Arcadia, is visible from the Boeotian plain near Leuctra, where Cithaeron is on the south and Helicon to the west, with a glimpse of Parnassus behind it: see my *Modern Greece*, p. 77.

1105 **ὁ Βακχεῖος θεὸς**, not 'the god Βάκχος' (though in *O. C.* 1494 the MSS. give Ποσειδαωνίῳ θεῷ = Ποσειδῶνι), but

father? Or was it a bride of Loxias that bore thee? For dear to him are all the upland pastures. Or perchance 'twas Cyllene's lord, or the Bacchants' god, dweller on the hill-tops, that received thee, a new-born joy, from one of the Nymphs of Helicon, with whom he most doth sport.

ΟΕ. Elders, if 'tis for me to guess, who have never met with him, I think I see the herdsman of whom we have long been in quest; for in his venerable age he tallies with yon stranger's years, and withal I know those who bring him, methinks, as servants

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'Ελικωνίδων Porson. *ἑλικωπίδων* Wilamowitz. **1111** *πρέσβει* L. A letter (evidently *σ*) has been erased after *ι*. A very late hand has written *νν* over *ει*. The other MSS. have *πρέσβει* (A), *πρέσβυ* (received by Blaydes and Campbell), or *πρέσβυν* (Elmsley and Hartung). Dindorf cp. Aesch. *Pers.* 840 (where the chorus is addressed), *ὑμεῖς δέ, πρέσβεις, χαίρετ'*. **1114** *ἄλλως τε*] Nauck gives *δμῶάς τε*, and further conjec-

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'the god of the Βάκχοι,' the god of Bacchic frenzy; *Hom. Hymn.* 19. 46 *ὁ Βάκχειος Διόνυσος*: *O. C.* 678 *ὁ Βακχιώτας... Διόνυσος*. Some would always write Βάκχειος (like Ὀμήρειος, Αἰάντειος, etc.): on the other hand, Βακχεῖος is said to have been Attic (cp. Καδμεῖος): see Chandler, *Greek Accentuation*, § 381, 2nd ed.

1107 εὕρημα expresses the sudden delight of the god when he receives the babe from the mother,—as Hermes receives his new-born son Pan from the Νύμφη ἐϋπλόκαμος, *Hom. Hymn.* 19. 40 *τὸν δ' αἶψ' Ἑρμείης ἐριούνιος ἐς χέρα θῆκεν | δεξάμενος· χαῖρεν δὲ νόῳ περιώσια δαίμων*. The word commonly = a lucky 'find,' like *ἕρμαιον*, or a happy thought. In Eur. *Ion* 1349 it is not '*a foundling*,' but the box containing *σπάργανα* found by Ion.

1109 συμπαίζει: Anacreon fr. 2 (Bergk p. 775) to Dionysus: *ὦναξ, ᾧ δαμάλης* (subduing) *Ἔρως | καὶ Νύμφαι κυανώπιδες | πορφυρέη τ' Ἀφροδίτη | συμπαίζουσιν· ἐπιστρέφεαι δ' | ὑψηλῶν κορυφὰς ὀρέων*. **Ἑλικωνίδων** is Porson's correction of Ἑλικωνιάδων (MSS.), *ad* Eur. *Or.* 614. Since **αἷς** answers to *δέ* in 1097, Nauck conjectured Ἑλικῶνος αἷσι. But this is unnecessary: as the metrical place allows this syllable to be either short or long: so in *El.* 486 *αἰσχίσταις* answers to 502 *νυκτὸς εὖ*.

1110—1185 *ἐπεισόδιον τέταρτον*. The herdsman of Laïus is confronted with the messenger from Corinth. It is discovered that Oedipus is the son of Laïus.

1110—1116 The *οἰκεύς*, who alone escaped from the slaughter of Laïus and his following, had at his own request been sent away from Thebes to do the work of a herdsman (761). Oedipus had summoned him in order to see whether he would speak of *λῃσταί*, or of one *λῃστής* (842). But meanwhile a further question has arisen. Is he identical with that herdsman of Laïus (1040) who had given up the infant Oedipus to the Corinthian shepherd? He is now seen approaching. With his coming, the two threads of discovery are brought together.

1110 κἀμέ, as well as you, who perhaps know better (1115).—**μὴ συναλλάξαντά πω**, though I have never come into intercourse with him, have never met him: see on 34, and cp. 1130.

1112 ἐν...γήρᾳ: *ἐν* describes the condition *in* which he is, as *Ph.* 185 *ἔν τ' ὀδύναις ὁμοῦ | λιμῷ τ' οἰκτρός*: *Ai.* 1017 *ἐν γήρᾳ βαρύς*.

1113 ξυνάδει with **τῷδε τἀνδρὶ**: **σύμμετρος** merely strengthens and defines it: he agrees with this man in the tale of his years.

1114 ἄλλως τε, and moreover: cp. Her. 8. 142 *ἄλλως τε τούτων ἁπάντων αἰτίους γενέσθαι δουλοσύνης τοῖσι Ἕλλησι Ἀθηναίους οὐδαμῶς ἀνασχετόν* ('and *besides*,' introducing an additional argument). Soph. has *ἄλλως τε καί* = 'especially,' *El.* 1324. 'I know them as servants' would be *ἔγνωκα ὄντας οἰκέτας*. The **ὥσπερ** can be explained only by an ellipse: *ὥσπερ ἂν γνοίην οἰκέτας ἐμαυτοῦ* (cp. 923). Here it merely serves to mark *his first impression* as they come in sight: 'I know those who bring him as (*methinks*) servants of mine own.'

ἔγνωκ' ἐμαυτοῦ· τῇ δ' ἐπιστήμῃ σύ μου
προὔχοις τάχ' ἄν που, τὸν βοτῆρ' ἰδὼν πάρος.
ΧΟ. ἔγνωκα γάρ, σάφ' ἴσθι· Λαΐου γὰρ ἦν
εἴπερ τις ἄλλος πιστὸς ὡς νομεὺς ἀνήρ.
ΟΙ. σὲ πρῶτ' ἐρωτῶ, τὸν Κορίνθιον ξένον,
ἦ τόνδε φράζεις; ΑΓ. τοῦτον, ὄνπερ εἰσορᾷς.
ΟΙ. οὗτος σύ, πρέσβυ, δεῦρό μοι φώνει βλέπων
ὅσ' ἄν σ' ἐρωτῶ. Λαΐου ποτ' ἦσθα σύ;

ΘΕΡΑΠΩΝ.

ἦ, δοῦλος οὐκ ὠνητός, ἀλλ' οἴκοι τραφείς.
ΟΙ. ἔργον μεριμνῶν ποῖον ἢ βίον τίνα;
ΘΕ. ποίμναις τὰ πλεῖστα τοῦ βίου συνειπόμην.
ΟΙ. χώροις μάλιστα πρὸς τίσι ξύναυλος ὤν;
ΘΕ. ἦν μὲν Κιθαιρών, ἦν δὲ πρόσχωρος τόπος.
ΟΙ. τὸν ἄνδρα τόνδ' οὖν οἶσθα τῆδέ που μαθών;
ΘΕ. τί χρῆμα δρῶντα; ποῖον ἄνδρα καὶ λέγεις;
ΟΙ. τόνδ' ὃς πάρεστιν· ἢ ξυναλλάξας τί πω;

tures ὄντας for ὥσπερ. See comment. **1130** ἦ L 1st hand, corrected to ἤ by a later hand.—ξυναλλάξασ L, the first λ made from ν, as if the scribe had begun to write ξυναντήσας. The later MSS. are divided between the alternative readings, ἦ ξυναλλάξας (as E, Bodl. Laud. 54, Vat. a, c), and ἦ ξυνήλλαξας (as A, T, V, Δ). The change of

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1117 γάρ, in assent ('you are right, *for*,' etc.), 731: *Ph.* 756: *Ant.* 639, etc.—**Λαΐου γὰρ ἦν...νομεύς**: a comma at ἦν is admissible (cp. 1122), but would not strictly represent the construction here, in which the idea—Λαΐου ἦν πιστὸς νομεύς, εἴπερ τις ἄλλος—has been modified by the restrictive **ὡς** before νομεύς.—**ὡς** only means that the sense in which a νομεύς can show πίστις is narrowly limited by the sphere of his work. See on 763: cp. 1078.

1119 τὸν Κορίνθ. ξένον with **σὲ**, instead of a vocative, gives a peremptory tone: *Ant.* 441 σὲ δή, σὲ τὴν νεύουσαν εἰς πέδον κάρα, | φὴς ἦ καταρνεῖ κ.τ.λ., where the equivalent of **ἐρωτῶ** here is understood. Cp. *Ai.* 71 οὗτος, σὲ τὸν τὰς κ.τ.λ. So in the nomin. Xen. *Cyr.* 4. 5. 22 σὺ δ', ἔφη, ὁ τῶν Ὑρκανίων ἄρχων, ὑπόμεινον. Blaydes thinks that τῷ Κορινθίῳ ξένῳ in Ar. *Th.* 404 comes hence. Surely rather from the *Sthenoboea* of Eur. *ap.* Athen. 427 E πεσὸν δέ νιν λέληθεν οὐδὲν ἐκ χερός, | ἀλλ' εὐθὺς αὐδᾷ, τῷ Κορινθίῳ ξένῳ.

1121 Cp. *Tr.* 402 οὗτος, βλέφ' ὧδε.

1123 ἦ, the old Attic form of the 1st pers., from ἔα (*Il.* 4. 321, Her. 2. 19): so the best MSS. in Plat. *Phaed.* 61 B, etc. That Soph. used ἦ here and in the *Niobe* (fr. 409) ἦ γὰρ φίλη 'γὼ τῶνδε τοῦ προφερτέρου, is stated by the schol. on *Il.* 5. 533 and on *Od.* 8. 186. L has ἦν here and always, except in *O. C.* 973, 1366, where it gives ἦ. In Eur. *Tro.* 474 ἦ μὲν τύραννος κεῖς τύραννʼ ἐγημάμην is Elmsley's corr. of ἦμεν τύραννοι κ.τ.λ. On the other hand Eur., at least, has ἦν in several places where ἦ is impossible: *Hipp.* 1012 μάταιος ἆρ' ἦν, οὐδαμοῦ μὲν οὖν φρενῶν: *H. F.* 1416 ὡς ἐς τὸ λῆμα παντὸς ἦν ἥσσων ἀνήρ: *Alc.* 655 παῖς δ' ἦν ἐγώ σοι τῶνδε διάδοχος δόμων: *Ion* 280 βρέφος νεογνὸν μητρὸς ἦν ἐν ἀγκάλαις.—**οἴκοι τραφείς**, and so more in the confidence of the master: cp. schol. Ar. *Eq.* 2 (on Παφλάγονα τὸν νεώνητον), πεφύκαμεν γὰρ καὶ τῶν οἰκετῶν μᾶλλον πιστεύειν τοῖς οἴκοι γεννηθεῖσι καὶ τραφεῖσιν ἢ οἷς ἂν κτησώμεθα πριάμενοι. Such *vernae*

of mine own. But perchance thou mayest have the advantage of me in knowledge, if thou hast seen the herdsman before.

CH. Aye, I know him, be sure; he was in the service of Laïus—trusty as any man, in his shepherd's place.

[*The herdsman is brought in.*

OE. I ask thee first, Corinthian stranger, is this he whom thou meanest? ME. This man whom thou beholdest.

OE. Ho thou, old man—I would have thee look this way, and answer all that I ask thee.—Thou wast once in the service of Laïus?

HERDSMAN.

I was—a slave not bought, but reared in his house.

OE. Employed in what labour, or what way of life?

HE. For the best part of my life I tended flocks.

OE. And what the regions that thou didst chiefly haunt?

HE. Sometimes it was Cithaeron, sometimes the neighbouring ground.

OE. Then wottest thou of having noted yon man in these parts—

HE. Doing what?...What man dost thou mean?...

OE. This man here—or of having ever met him before?

ἦ into ᾖ probably induced the change of the aor. participle into the aor. indic.—πω] In L the ω has been made from ο or α after erasure of at least two other letters. The word was never πωσ or που: Dübner suggests πούσ, Campbell ποτέ. The last letter seems to have been σ, and the word may perhaps have been πάροσ.—πωσ r: που

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were called *οἰκογενεῖς* (Plat. *Men.* 82 B: Dio Chrys. 15. 25 *τοὺς παρὰ σφίσι γεννηθέντας οὓς οἰκογενεῖς καλοῦσι*), *οἰκοτραφεῖς* (Pollux 3. 78), *ἐνδογενεῖς* (oft. in inscriptions, as *C. I. G.* 1. 828), or *οἰκότριβες* [Dem.] or. 13 § 24, Hesych. 2. 766.

1124 μεριμνῶν. In classical Greek *μεριμνᾶν* is usu. 'to give one's thought to a question' (as of philosophy, Xen. *Mem.* 4. 7. 6 *τὸν ταῦτα μεριμνῶντα*); here merely = 'to be occupied with': cp. *Cyr.* 8. 7. 12 *τὸ πολλὰ μεριμνᾶν*: and so in the *N. T.*, 1 Cor. 7. 33 *μεριμνᾷ τὰ τοῦ κόσμου.*

1126 ξύναυλος, prop. 'dwelling with' (*μανίᾳ ξύναυλος Ai.* 611): here, after **πρὸς**, merely: 'having thy haunts': an instance of that redundant government which Soph. often admits: below 1205 *ἐν πόνοις | ξύνοικος*: *Ai.* 464 *γυμνὸν...τῶν ἀριστείων ἄτερ*: *Ph.* 31 *κενὴν οἴκησιν ἀνθρώπων δίχα*: *Ant.* 919 *ἔρημος πρὸς φίλων*: 445 *ἔξω βαρείας αἰτίας ἐλεύθερον.*

1127 ἦν μὲν, as if replying to *χῶροι τίνες ἦσαν πρὸς οἷς ξυν. ἦσθα;*

1128 οἶσθα with **μαθών**, are you aware of having observed this man here? Cp. 1142 *οἶσθα...δούς*; We could not render, 'do you *know* this man, through having observed him?' *εἰδέναι*, implying intuitive apprehension, is said of knowing facts and propositions: in regard to persons, it is not used in the mere sense of 'being acquainted with one' (*γνωρίζω*), but only in that of 'knowing one's character,' as Eur. *Med.* 39 *ἐγῷδα τήνδε.* So *scire, wissen, savoir*, Ital. *sapere.* On the other hand, *γιγνώσκω*, implying a process of examination, applies to all mediate knowledge, through the senses, of external objects: so *noscere, kennen, connaître*, Ital. *conoscere.* Cp. Cope in *Journ. of Philology* 1. 79.

1129 καὶ λέγεις: see on 772.

1130 The constr. is **οἶσθα μαθών...ἦ ξυναλλάξας**; Oed. takes no more notice of the herdsman's nervous interruption

ΘΕ. οὐχ ὥστε γ' εἰπεῖν ἐν τάχει μνήμης ὕπο.
ΑΓ. κοὐδέν γε θαῦμα, δέσποτ'· ἀλλ' ἐγὼ σαφῶς
ἀγνῶτ' ἀναμνήσω νιν. εὖ γὰρ οἶδ' ὅτι
κάτοιδεν ἧμος τὸν Κιθαιρῶνος τόπον
ὁ μὲν διπλοῖσι ποιμνίοις, ἐγὼ δ' ἑνὶ 1135
ἐπλησίαζον τῷδε τἀνδρὶ τρεῖς ὅλους
ἐξ ἦρος εἰς ἀρκτοῦρον ἑκμήνους χρόνους·
χειμῶνα δ' ἤδη τἀμά τ' εἰς ἔπαυλ' ἐγὼ
ἤλαυνον οὗτός τ' εἰς τὰ Λαΐου σταθμά.
λέγω τι τούτων, ἢ οὐ λέγω πεπραγμένον; 1140
ΘΕ. λέγεις ἀληθῆ, καίπερ ἐκ μακροῦ χρόνου.

Blaydes. **1131** ὕπο] ἄπο Reiske. **1135 f.** Heimsoeth conject. *νέμων διπλοΐσι ποιμνίοις, ἐγὼ δ' ἑνί, | ἐπλησίαζε.* **1137** *ἑμμήνους* L, with almost all the later MSS.: but the Trin. MS. has *ἑκμήνους*, whence Porson restored *ἑκμήνους*. **1138** *χει-*

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than is necessary for the purpose of sternly keeping him to the point. **ἢ συνήλαξας...;** 'have you ever met him?' mars the force of the passage. The testimony of L to **συναλλάξας** has the more weight since this is the less obvious reading. Cp. verse 1037, which continues after an interruption the construction of verse 1035.

1131 οὐχ ὥστε γ' εἰπεῖν: cp. 361.—**μνήμης ὕπο**, at the prompting of memory, —*ὑπό* having a like force as in compound verbs meaning to 'suggest,' etc.: Plut. *Mor.* 813 E *λογισμοὺς οὓς ὁ* Περικλῆς *αὐτὸν ὑπεμίμνησκεν*, recalled to his mind: so *ὑποβολεύς* (ib.), 'a prompter.' The phrase is more poetical and elegant than **μνήμης ἄπο**, the conjecture of Reiske. Blaydes, reading **ἄπο**, compares *ἀπὸ τῆς γλώσσης* (*O. C.* 936).

1132 f. κοὐδέν γε: cp. *Ph.* 38 n. **ἀγνῶτ' = *οὐ γιγνώσκοντα***, not recognising me: 677 n.

1134 Soph. has the epic **ἧμος** in two other places of dialogue, *Tr.* 531 (answered by *τῆμος*) and 155; also once in lyrics *Ai.* 935; Eur. once in lyrics (*Hec.* 915); Aesch. and Comedy, never.—**τὸν Κιθαιρῶνος τόπον.** The sentence begins as if it were meant to proceed thus: *τὸν* Κ. *τόπον ὁ μὲν διπλοῖς ποιμνίοις ἐνέμεν, ἐγὼ δ' ἑνί* (*ἔνεμον*), *πλησιάζων αὐτῷ*: but, the verb *ἔνεμε* having been postponed, the participle *πλησιάζων* is irregularly combined with the notion of *ἔνεμον* and turned into a finite verb, **ἐπλησίαζον**: thus leaving *τὸν* Κ. *τόπον* without any proper government. (In the above explanation, the act. voice of *νέμω* has been used, since this was specially said of shepherds: cp. Xen. *Cyr.* 3. 2. 20 *ἐπεὶ ὄρη ἀγαθὰ ἔχετε, ἐθέλοιτ' ἂν ἐᾶν νέμειν ταῦτα τοὺς* 'Αρμενίους; The midd. would also be correct, as='to range over.') For the irregular but very common change of participle into finite verb cp. *El.* 190 *οἰκονομῶ...ὧδε μὲν ἀεικεῖ σὺν στολᾷ | κεναῖς δ' ἀμφίσταμαι τραπέζαις* (instead of *ἀμφισταμένη*): so *Ant.* 810 (*ὕμνος ὕμνησεν* instead of *ὕμνῳ ὑμνηθεῖσαν*): *Tr.* 676 *ἠφάνισται, διάβορον πρὸς οὐδενὸς | τῶν ἔνδον, ἀλλ' ἐδεστὸν ἐξ αὑτοῦ φθίνει.* Thuc. 4. 100 *προσέβαλον τῷ τειχίσματι, ἄλλῳ τε τρόπῳ πειράσαντες καὶ μηχανὴν προσήγαγον.* Though we can have *δῶμα πελάζει* (Eur. *Andr.* 1167), 'is carried towards the house,' the dat. **τῷδε τἀνδρὶ** after **ἐπλησίαζον** here is proof in itself that the verb does not govern **τόπον**: further the sense required is not 'approached,' but 'occupied.' Brunck, taking *τῷδε τἀνδρὶ* as = *ἐμοί*, was for changing *ἐπλησίαζον* to *ἐπλησίαζε*: which only adds the new complication of an irregular *μέν* and *δέ*. The text is probably sound. Heimseoth's conjecture, **νέμων** for *ὁ μέν*, with **ἐπλησίαζε**, is attractive, but the parenthetic *ἐγὼ δ' ἑνί* is then very awkward. Nauck proposes *ἐν Κιθαιρῶνος νάπαις* | (this with Blaydes) *νομεὺς διπλοῖσι ποιμνίοις ἐπίστατῶν* | *ἐπλησίαζε*: but this is to re-write, not to correct.

1137 ἐξ ἦρος εἰς ἀρκτοῦρον: from

HE. Not so that I could speak at once from memory.

ME. And no wonder, master. But I will bring clear recollection to his ignorance. I am sure that he well wots of the time when we abode in the region of Cithaeron,—he with two flocks, I, his comrade, with one,—three full half-years, from spring to Arcturus; and then for the winter I used to drive my flock to mine own fold, and he took his to the fold of Laïus. Did aught of this happen as I tell, or did it not?

HE. Thou speakest the truth—though 'tis long ago.

ωῶνα L: *χειμῶνι* r. As the accus. was changed into the easier dat., so the dat. in turn became the gen. in some copies (Γ has *χειμῶνος*, with *γρ. χειμῶνι*). In A there is an erasure over the *νι* of *χειμῶνι*, but no trace (I think) of *α*.

March to September. In March the herd of Polybus drove his flock up to Cithaeron from Corinth, and met the herd of Laïus, who had brought up his flock from the plain of Thebes. For six months they used to consort in the upland glens of Cithaeron; then, in September, when Arcturus began to be visible a little before dawn, they parted, taking their flocks for the winter into homesteads near Corinth and Thebes.—**ἀρκτοῦρον,** (the star *α* of the constellation Boötes,) first so called in Hes. *Op.* 566 where (610) his appearance as a morning star is the signal for the vintage. Hippocrates, *Epidem.* 1. 2. 4, has *περὶ ἀρκτοῦρον* as='a little before the autumnal equinox': and Thuc. 2. 78 uses *περὶ ἀρκτούρου ἐπιτολάς* to denote the same season. See Appendix.

ἐκμήνους. Plato (*Legg.* 916 B) *ἐντὸς ἐκμήνου, sc. χρόνου*: the statement in Lidd. and Scott's Lexicon (6th ed.) that it is *feminine* was due to a misunderstanding of the words *πλὴν τῆς ἱερᾶς (sc. νόσου)* just afterwards. Aristotle also has this form. Cp. *ἔκπλεθρος* (Eur.), *ἔκπους, ἔκπλευρος.* The form *ἐξμέδιμνον* in Ar. *Pax* 631 is an Atticism: cp. *ἔξπουν* Plat. Comicus fr. 36, where Meineke quotes Philemon (a grammarian who wrote on the Attic dialect): *Ἀττικῶς μὲν ἔξπουν καὶ ἔξκλινον λέγεται, ὥσπερ καὶ παρὰ Σοφοκλεῖ ἐξπηχυστί*: adding Steph. Byz. 345 *Ἔξγυιος, πόλις Σικελίας, γραφὴν Ἀττικὴν ἔχουσα.* Besides *ἔκμηνος*, Aristotle uses the form *ἑξάμηνος* (which occurs in a perhaps interpolated place of Xen., *Hellen.* 2. 3. 9); as he has also *ἑξάπους.* The Attic dialect similarly preferred *πεντέπους* to *πεντάπους, ὀκτώπους* to *ὀκτάπους,* but always said *πενταπλοῦς, ἑξαπλοῦς, ὀκταπλοῦς.*

1138 The fact that L has **χειμῶνα** without notice of a variant, while some other MSS. notice it as a variant on their **χειμῶνι,** is in favour of the accus., the harder reading. It may be rendered '*for* the winter,' since it involves the notion of the time *during* which the flock was to remain in the *ἔπαυλα.* It is, however, one of those temporal accusatives which are almost adverbial, the idea of duration being merged in that of season, so that they can even be used concurrently with a temporal genitive: Her. 3. 117 *τὸν μὲν γὰρ χειμῶνα ὕει σφι ὁ θεὸς...τοῦ δὲ θέρεος σπείροντες ... χρῆσκοντο τῷ ὕδατι.* 2. 95 *τῆς μὲν ἡμέρης ἰχθῦς ἀγρεύει, τὴν δὲ νύκτα τάδε αὐτῷ χρᾶται.* 2. 2 *τὴν ὥρην ἐπαγινέειν σφι αἴγας,* 'at the due season.' 7. 151 *τὸν αὐτὸν τοῦτον χρόνον πέμψαντας...ἀγγέλους.* Cp. above, 1090 *τὰν αὔριον πανσέληνον.* The tendency to such a use of the accus. may have been an old trait of the popular language (cp. *ἀωρίαν ἥκοντες* Ar. *Ach.* 23, *καιρὸν ἐφήκεις* Soph. *Ai.* 34). Modern Greek regularly uses the accus. for the old temporal dat.: *e.g. τὴν τρίτην ἡμέραν* for *τῇ τρίτῃ ἡμέρᾳ.* Classical prose would here use the genit.: Thuc. 1. 30 *χειμῶνος ἤδη ἀνεχώρησαν.* The division of the year implied is into *ἔαρ, θέρος* (including *ὀπώρα*), and *χειμών* (including *φθινόπωρον*).

1140 πεπραγμένον, predicate:=*πέπρακταί τι τούτων ἃ λέγω*;

1141 ἐκ, properly 'at the interval of'; cp. Xen. *An.* 1. 10. 11 *ἐκ πλέονος ἢ τὸ πρόσθεν ἔφευγον,* at a greater distance: so *ἐκ τόξου ῥύματος,* at the interval of a bow-shot, *id.* 3. 3. 15.

ΑΓ. φέρ' εἰπὲ νῦν, τότ' οἶσθα παῖδά μοί τινα
δούς, ὡς ἐμαυτῷ θρέμμα θρεψαίμην ἐγώ;
ΘΕ. τί δ' ἔστι; πρὸς τί τοῦτο τοὔπος ἱστορεῖς;
ΑΓ. ὅδ' ἐστίν, ὦ τᾶν, κεῖνος ὃς τότ' ἦν νέος.
ΘΕ. οὐκ εἰς ὄλεθρον; οὐ σιωπήσας ἔσει;
ΟΙ. ἆ, μὴ κόλαζε, πρέσβυ, τόνδ', ἐπεὶ τὰ σὰ
δεῖται κολαστοῦ μᾶλλον ἢ τὰ τοῦδ' ἔπη.
ΘΕ. τί δ', ὦ φέριστε δεσποτῶν, ἁμαρτάνω;
ΟΙ. οὐκ ἐννέπων τὸν παῖδ' ὃν οὗτος ἱστορεῖ.
ΘΕ. λέγει γὰρ εἰδὼς οὐδέν, ἀλλ' ἄλλως πονεῖ.
ΟΙ. σὺ πρὸς χάριν μὲν οὐκ ἐρεῖς, κλαίων δ' ἐρεῖς.
ΘΕ. μὴ δῆτα, πρὸς θεῶν, τὸν γέροντά μ' αἰκίσῃ.
ΟΙ. οὐχ ὡς τάχος τις τοῦδ' ἀποστρέψει χέρας;
ΘΕ. δύστηνος, ἀντὶ τοῦ; τί προσχρῄζων μαθεῖν;
ΟΙ. τὸν παῖδ' ἔδωκας τῷδ' ὃν οὗτος ἱστορεῖ;
ΘΕ. ἔδωκ'· ὀλέσθαι δ' ὤφελον τῇδ' ἡμέρᾳ.
ΟΙ. ἀλλ' εἰς τόδ' ἥξεις μὴ λέγων γε τοὔνδικον.
ΘΕ. πολλῷ γε μᾶλλον, ἢν φράσω, διόλλυμαι.
ΟΙ. ἀνὴρ ὅδ', ὡς ἔοικεν, ἐς τριβὰς ἐλᾷ.
ΘΕ. οὐ δῆτ' ἔγωγ', ἀλλ' εἶπον ὡς δοίην πάλαι.
ΟΙ. πόθεν λαβών; οἰκεῖον, ἢ 'ξ ἄλλου τινός;
ΘΕ. ἐμὸν μὲν οὐκ ἔγωγ', ἐδεξάμην δέ του.
ΟΙ. τίνος πολιτῶν τῶνδε κἀκ ποίας στέγης;
ΘΕ. μὴ πρὸς θεῶν, μή, δέσποθ', ἱστόρει πλέον.
ΟΙ. ὄλωλας, εἴ σε ταὖτ' ἐρήσομαι πάλιν.
ΘΕ. τῶν Λαΐου τοίνυν τις ἦν γεννημάτων.

1145 *νέος*] *βρέφος* Wecklein.

1144 *τί δ' ἔστι*;='what is the matter?' 'what do you mean?' Cp. 319 (n.).—**πρὸς τί** cannot be connected as a relative clause with *τί δ' ἔστι*, since *τίς* in classical Greek can replace *ὅστις* only where there is an indirect question; *e.g. εἰπὲ τί σοι φίλον*. Cp. *El.* 316: *Tr.* 339. Hellenistic Greek did not always observe this rule: Mark xiv. 36 *οὐ τί ἐγὼ θέλω, ἀλλὰ τί σύ*.

1145 **ὦ τᾶν**, triumphantly, 'my good friend.' It is not meant to be a trait of *rustic* speech: in *Ph.* 1387 Neoptolemus uses it to Philoctetes; in Eur. *Her.* 321 Iolaus to Demophon, and *ib.* 688 the *θεράπων* to Iolaus; in *Bacch.* 802 Dionysus to Pentheus.

1146 **οὐκ εἰς ὄλεθρον**; see on 430.—**οὐ σιωπήσας ἔσει**; =a fut. perfect,—*at once*, or *once for all*; Dem. or. 4 § 50 *τὰ δέοντα ἐσόμεθα ἐγνωκότες καὶ λόγων ματαίων ἀπηλλαγμένοι*. So *Ant.* 1067 *ἀντιδοὺς ἔσει*, *O. C.* 816 *λυπηθεὶς ἔσει*. The situation shows that this is not an 'aside.' The *θεράπων*, while really terrified, could affect to resent the assertion that his master had been a foundling.

1147 **κόλαζε**: of *words*, *Ai.* 1107 *τὰ σέμν' ἔπη | κόλαζ' ἐκείνους*. On the Harvard stage, the Theban at 1146 was about to *strike* the Corinthian (see § 9 of the first note in the Appendix).

1149 **ὦ φέριστε**: in tragedy only here and Aesch. *Th.* 39 (Ἐτεόκλεες, *φέριστε*

ΜΕ. Come, tell me now—wottest thou of having given me a boy in those days, to be reared as mine own foster-son?

ΗΕ. What now? Why dost thou ask the question?

ΜΕ. Yonder man, my friend, is he who then was young.

ΗΕ. Plague seize thee—be silent once for all!

ΟΕ. Ha! chide him not, old man—thy words need chiding more than his.

ΗΕ. And wherein, most noble master, do I offend?

ΟΕ. In not telling of the boy concerning whom he asks.

ΗΕ. He speaks without knowledge—he is busy to no purpose.

ΟΕ. Thou wilt not speak with a good grace, but thou shalt on pain.

ΗΕ. Nay, for the gods' love, misuse not an old man!

ΟΕ. Ho, some one—pinion him this instant!

ΗΕ. Alas, wherefore? what more wouldst thou learn?

ΟΕ. Didst thou give this man the child of whom he asks?

ΗΕ. I did,—and would I had perished that day!

ΟΕ. Well, thou wilt come to that, unless thou tell the honest truth.

ΗΕ. Nay, much more am I lost, if I speak.

ΟΕ. The fellow is bent, methinks, on more delays...

ΗΕ. No, no!—I said before that I gave it to him.

ΟΕ. Whence hadst thou got it? In thine own house, or from another?

ΗΕ. Mine own it was not—I had received it from a man.

ΟΕ. From whom of the citizens here? from what home?

ΗΕ. Forbear, for the gods' love, master, forbear to ask more!

ΟΕ. Thou art lost if I have to question thee again.

ΗΕ. It was a child, then, of the house of Laïus.

Καδμείων ἄναξ); ironical in Plat. *Phaedr.* 238 D.

1152 **πρὸς χάριν**, so as to oblige: Dem. or. 8 § 1 *μήτε πρὸς ἔχθραν ποιεῖσθαι λόγον μηδένα μήτε πρὸς χάριν*: *Ph.* 594 *πρὸς ἰσχύος κράτος*, by main force.—**κλαί-ων**: see on 401.

1154 Cp. *Ai.* 72 *τὸν τὰς αἰχμαλωτίδας χέρας | δεσμοῖς ἀπευθύνοντα* (preparatory to flogging): *Od.* 22. 189 *σὺν δὲ πόδας χεῖράς τε δέον θυμαλγέϊ δεσμῷ | εὖ μάλ' ἀποστρέψαντε* (of Melanthius the goat-herd); then *κίον ἀν' ὑψηλὴν ἔρυσαν πέλασάν τε δοκοῖσιν*: and so left him hanging.

1155 **δύστηνος** *sc.* *ἐγώ*. This agrees best with Soph.'s usage: see *Tr.* 377 *ὦ δύστηνος* (n.): though the adj. could also refer to Oed. (cp. 1071).

1158 **εἰς τόδ'** = *εἰς τὸ ὀλέσθαι*: *Ai.* 1365 *αὐτὸς ἐνθάδ' ἵξομαι, i.e. εἰς τὸ θάπτεσθαι.*

1160 **ἐς τριβὰς ἐλᾷ**, will push (the matter) to delays (*Ant.* 577 *μὴ τριβὰς ἔτι*),—is bent on protracting his delay: *ἐλαύνειν* as in Her. 2. 124 *ἐς πᾶσαν κακότητα ἐλάσαι*, they said that he *went all lengths* in wickedness: Tyrtaeus 11. 10 *ἀμφοτέρων δ' εἰς κόρον ἠλάσατε*, ye had taken your fill of both. For the fut., expressing resolve, cp. Ar. *Av.* 759 *αἶρε πλῆκτρον, εἰ μαχεῖ.*

1161 **οὐ δῆτ' ἔγωγε**, as *Ph.* 735, *Tr.* 1208. Remark **πάλαι** referring to 1157: so *dudum* can refer to a recent moment.

1167 The words could mean either:

ΟΙ. ἦ δοῦλος, ἢ κείνου τις ἐγγενὴς γεγώς;
ΘΕ. οἴμοι, πρὸς αὐτῷ γ' εἰμὶ τῷ δεινῷ λέγειν.
ΟΙ. κἄγωγ' ἀκούειν· ἀλλ' ὅμως ἀκουστέον.
ΘΕ. κείνου γέ τοι δὴ παῖς ἐκλῄζεθ'· ἡ δ' ἔσω
κάλλιστ' ἂν εἴποι σὴ γυνὴ τάδ' ὡς ἔχει.
ΟΙ. ἦ γὰρ δίδωσιν ἥδε σοι; ΘΕ. μάλιστ', ἄναξ.
ΟΙ. ὡς πρὸς τί χρείας; ΘΕ. ὡς ἀναλώσαιμί νιν.
ΟΙ. τεκοῦσα τλήμων; ΘΕ. θεσφάτων γ' ὄκνῳ κακῶν.
ΟΙ. ποίων; ΘΕ. κτενεῖν νιν τοὺς τεκόντας ἦν λόγος.
ΟΙ. πῶς δῆτ' ἀφῆκας τῷ γέροντι τῷδε σύ;
ΘΕ. κατοικτίσας, ὦ δέσποθ', ὡς ἄλλην χθόνα
δοκῶν ἀποίσειν, αὐτὸς ἔνθεν ἦν· ὁ δὲ
κάκ' ἐς μέγιστ' ἔσωσεν. εἰ γὰρ οὗτος εἶ
ὅν φησιν οὗτος, ἴσθι δύσποτμος γεγώς.
ΟΙ. ἰοὺ ἰού· τὰ πάντ' ἂν ἐξήκοι σαφῆ.
ὦ φῶς, τελευταῖόν σε προσβλέψαιμι νῦν,
ὅστις πέφασμαι φύς τ' ἀφ' ὧν οὐ χρῆν, ξὺν οἷς τ'
οὐ χρῆν ὁμιλῶν, οὕς τέ μ' οὐκ ἔδει κτανών.

στρ. α'. ΧΟ. ἰὼ γενεαὶ βροτῶν,
ὡς ὑμᾶς ἴσα καὶ τὸ μηδὲν ζώσας ἐναριθμῶ.

1170 ἀκούων L, with most of the later MSS., including A. But in some (as V, V^2, V^3, V^4) ἀκούων has been made from ἀκούειν. Plutarch, who twice quotes this verse, reads ἀκούειν (*Mor.* 522 C, 1093 B). The schol. in L, κἀγὼ ὡσαύτως εἰμὶ τῷ νῦν ἀκούειν, cannot be taken, however, as proving that he read the infin., since τῷ νῦν

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(1) 'he was one of the children of Laïus'; or (2) 'he was one of the children of the household of Laïus,' τῶν Λαΐου being gen. of οἱ Λαΐου. The ambiguity is brought out by 1168. See on 814.

1168 κείνου τις ἐγγενὴς γεγώς, some one belonging by birth to his race, the genit. depending on the notion of γένος in the adj., like δωμάτων ὑπόστεγοι, *El.* 1386.

1169 I am close on the horror,—close on uttering it: (ὥστε) λέγειν being added to explain the particular sense in which *he* is πρὸς τῷ δεινῷ, as ἀκούειν defines that in which Oedipus is so. Cp. *El.* 542 τῶν ἐμῶν...ἵμερον τέκνων...ἔσχε δαίσασθαι: Plat. *Crito* 52 B οὐδ' ἐπιθυμία σε ἄλλης πόλεως οὐδ' ἄλλων νόμων ἔλαβεν εἰδέναι.

1171 While γέ τοι, γε μέντοι, γε μὲν δή are comparatively frequent, γέ τοι δή is rarer: we find it in Ar. *Nub.* 372, Plato *Phaedr.* 264 A, *Rep.* 476 E, 504 A, *Crito* 44 C.

1174 ὡς='in her intention': see on 848.—**πρὸς τί χρείας** nearly=πρὸς ποίαν χρείαν, with a view to what kind of need or desire, *i.e.* with what aim: cp. 1443: *Ph.* 174 ἐπὶ παντὶ τῳ χρείας ἱσταμένῳ: *Ant.* 1229 ἐν τῷ (=τίνι) ξυμφορᾶς, in what manner of plight.

1176 τοὺς τεκόντας, not, as usually, 'his parents' (999), but 'his father': the plur. as τυράννοις, 1095.

1178 'I gave up the child through pity,' **ὡς...δοκῶν,** 'as thinking' etc.: *i.e.*, as one might fitly give it up, who so thought. This virtually elliptic use of ὡς is distinct from that at 848, which would here be represented by ὡς ἀποίσοντι.—**ἄλλην χθόνα ἀποίσειν** (αὐτόν): cp. *O. C.* 1769 Θήβας δ' ἡμᾶς | τὰς ὠγυ-

OE. A slave? or one born of his own race?

HE. Ah me—I am on the dreaded brink of speech.

OE. And I of hearing; yet must I hear.

HE. Thou must know, then, that 'twas said to be his own child—but thy lady within could best say how these things are.

OE. How? She gave it to thee? HE. Yea, O king.

OE. For what end? HE. That I should make away with it.

OE. Her own child, the wretch? HE. Aye, from fear of evil prophecies.

OE. What were they? HE. The tale ran that he must slay his sire.

OE. Why, then, didst thou give him up to this old man?

HE. Through pity, master, as deeming that he would bear him away to another land, whence he himself came; but he saved him for the direst woe. For if thou art what this man saith, know that thou wast born to misery.

OE. Oh, oh! All brought to pass—all true! Thou light, may I now look my last on thee—I who have been found accursed in birth, accursed in wedlock, accursed in the shedding of blood! [*He rushes into the palace.*

CH. Alas, ye generations of men, how mere a shadow do I count your life! 1st strophe.

ἀκούειν might be an instrum. dat. paraphrasing ἀκούων. **1172** κάλλιστ'] Nauck conject. μάλιστ'. **1185** οὐ χρῆν ὁμιλῶν L: οὐ χρῆν μ' ὁμιλῶν r, and the older edd. Cp. 461. **1186** ἰώ] The 1st hand in L wrote ὦ (found also in later MSS.); another has corrected it to ἰώ, rightly, since ἰώ answers to ὅστις in 1197. **1188** ἐναριθμῶ] ἐναριθμῶι (*i.e.* ἐν ἀριθμῷ) L 1st hand: the final ι has been almost

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γίους πέμψον.

1180 κάκ': a disyllabic subst. or adj. with short penult. is rarely elided unless, as here, it is (*a*) *first* in the verse, and also (*b*) *emphatic:* so *O. C.* 48, 796: see A. W. Verrall in *Journ. Phil.* XII. 140.

1182 ἂν ἐξήκοι, *must have* come true (cp. 1011), the opt. as Plat. *Gorg.* 502 D οὐκοῦν ἡ ῥητορικὴ δημηγορία ἂν εἴη: Her. 1. 2 εἴησαν δ' ἂν οὗτοι Κρῆτες: id. 8. 136 τάχα δ' ἂν καὶ τὰ χρηστήρια ταῦτά οἱ προλέγοι.

1184 ἀφ' ὧν οὐ χρῆν (φῦναι), since he was foredoomed to the acts which the two following clauses express.

1186—1222 στάσιμον τέταρτον. See § 10 of the first note in the Appendix.

1st strophe (1186—1195). How vain is mortal life! 'Tis well seen in Oedipus:

1st antistrophe (1196—1203): who saved Thebes, and became its king:

2nd strophe (1204—1212): but now what misery is like to his?

2nd antistrophe (1213—1222). Time hath found thee out and hath judged. Would that I had never known thee! Thou wast our deliverer once; and now by thy ruin we are undone.

1187 ὡς with **ἐναριθμῶ**: **τὸ μηδὲν** adverbially with **ζώσας**: *i.e.* how absolutely do I count you as living a life which is no life. **ζώσας** should not be taken as = 'while you live,' or 'though you live.' We find **οὐδέν εἰμι**, 'I am no more,' and also, with the art., τὸ μηδέν εἰμι, 'I am as if I were not': *Tr.* 1107 κἀν τὸ μηδὲν ὦ: *Ai.* 1275 τὸ μηδὲν ὄντας. Here **ζώσας** is a more forcible substitute for οὔσας, bringing out the contrast between the semblance of vigour and the real feebleness.—**ἴσα καὶ** = ἴσα (or ἴσον) ὥσπερ, a phrase used by Thuc. 3. 14 (ἴσα καὶ ἱκέται ἑσμέν), and Eur. *El.* 994 (σεβίζω σ' ἴσα καὶ μάκαρας), which reappears in late Greek, as Aristid. 1. 269 (Dind.).—**ἐναριθμῶ** only here, and (midd.) in Eur. *Or.*

τίς γάρ, τίς ἀνὴρ πλέον
τᾶς εὐδαιμονίας φέρει
ἢ τοσοῦτον ὅσον δοκεῖν
καὶ δόξαντ' ἀποκλῖναι;
τὸν σόν τοι παράδειγμ' ἔχων,
τὸν σὸν δαίμονα, τὸν σόν, ὦ τλᾶμον Οἰδιπόδα,
βροτῶν
οὐδὲν μακαρίζω·

ἀντ. α'. ὅστις καθ' ὑπερβολὰν
τοξεύσας ἐκράτησε τοῦ πάντ' εὐδαίμονος ὄλβου,
ὦ Ζεῦ, κατὰ μὲν φθίσας
τὰν γαμψώνυχα παρθένον
χρησμῳδόν, θανάτων δ' ἐμᾷ
χώρᾳ πύργος ἀνέστα·
ἐξ οὗ καὶ βασιλεὺς καλεῖ
ἐμὸς καὶ τὰ μέγιστ' ἐτιμάθης, ταῖς μεγάλαισιν ἐν
Θήβαισιν ἀνάσσων.

στρ. β. τανῦν δ' ἀκούειν τίς ἀθλιώτερος;

erased. A gloss ἐντάττω is written above. **1193** τὸ σέν τοι MSS. L has a comma after τὸ (added as if to guard against the words being read τόσον), and the marg. schol., τὸν σὸν βίον παράδειγμα ἔχων οὐδένα μακαρίζω καὶ εὐδαιμονίζω. As βίον would be a natural equivalent for δαίμονα here, the Scholiast may have read τὸν σόν τοι: though it is also possible that he took τὸ σόν as='thy lot.'—τὸν σον τοι Camerarius, and so most of the recent edd. **1196** οὐδένα MSS.: οὐδὲν Hermann. **1197** ἐκράτησε Hermann, with some later MSS. (ἐκράτησε M², ἐκράτησεν Vat. a):

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623 εἰ τούμὸν ἔχθος ἐναριθμεῖ κῆδός τ' ἐμόν=ἐν ἀριθμῷ ποιεῖ, if you make of account.

1190 φέρει=φέρεται, cp. 590.

1191 δοκεῖν 'to seem,' *sc.* εὐδαιμονεῖν: not absol., 'to have reputation,' a sense which οἱ δοκοῦντες, τὰ δοκοῦντα can sometimes bear in *direct antithesis* to οἱ ἀδοξοῦντες or the like (Eur. *Hec.* 291 etc.). Cp. Eur. *Her.* 865 τὸν εὐτυχεῖν δοκοῦντα μὴ ζηλοῦν πρὶν ἄν | θανόντ' ἴδῃ τις: *Ai.* 125 ὁρῶ γὰρ ἡμᾶς οὐδὲν ὄντας ἄλλο πλὴν | εἴδωλ' ὅσοιπερ ζῶμεν ἢ κούφην σκιάν.

1192 ἀποκλῖναι, a metaphor from the heavenly bodies; cp. ἀποκλινομένης τῆς ἡμέρης (Her. 3. 104): and so κλίνει ἡ ἡμέρα, ὁ ἥλιος in later Greek: Dem. or. 1 § 13 οὐκ ἐπὶ τὸ ῥᾳθυμεῖν ἀπέκλινεν. Xen. *Mem.* 3. 5. 13 ἡ πόλις...ἐπὶ τὸ χεῖρον ἔκλινεν.

1193 τὸν σόν τοι κ.τ.λ. The apparently long syllable **τὸν** (=ἐξ in 1202) is 'irrational,' having the time-value only of ⏑: see Metrical Analysis. The **τὸ σόν τοι** of the MSS. involves a most awkward construction:—'having thy example,—having thy fate, I say, (*as* an example)': for we could not well render 'having thy case (τὸ σόν) as an example.' Against **τὸν σόν**, which is decidedly more forcible, nothing can be objected except the threefold repetition; but this is certainly no reason for rejecting it in a lyric utterance of passionate feeling.

1195 οὐδὲν βροτῶν, nothing (*i.e.* no being) among men, a stronger phrase than οὐδένα: Nauck compares fr. 652 οἱ δὲ τῇ γλώσσῃ θρασεῖς | φεύγοντες ἄτας

Where, where is the mortal who wins more of happiness than just the seeming, and, after the semblance, a falling away? Thine is a fate that warns me,—thine, thine, unhappy Oedipus —to call no earthly creature blest.

For he, O Zeus, sped his shaft with peerless skill, and won the prize of an all-prosperous fortune; he slew the maiden with crooked talons who sang darkly; he arose for our land as a tower against death. And from that time, Oedipus, thou hast been called our king, and hast been honoured supremely, bearing sway in great Thebes. 1st antistrophe.

But now whose story is more grievous in men's ears? 2nd strophe.

ἐκράτησας L. Blaydes writes ἐκράτησας ἐς (for τοῦ) πάντ', a former conject. of Hermann's. **1200** ἀνέστα L 1st hand: a much later hand has added σ. Most of the later MSS. have ἀνέστας, but L^2 has ἀνέστα. Hermann preferred ἀνέστας. **1202 f.** καλεῖ | ἐμὸς] To avoid the hiatus, Elmsley proposed ἐμὸς | καλεῖ, Blaydes καλεῖ τ' | ἐμός, Heimsoeth κλύεις | ἐμός. But, as Wunder said, the hiatus is allowed here. Cp. 1190 φέρει | ἥ, *Ant.* 119 στόμα | ἔβα.—For ἐμός, Hermann and Blaydes give ἀμός, in order that this verse, like the corresponding one in the strophe (1195), may begin with a long syllable; but this is unnecessary, since the anacrusis is com-

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ἐκτὸς εἶσι τῶν κακῶν· | Ἄρης γὰρ οὐδὲν τῶν κακῶν λωτίζεται, 'no dastard life': *Hom. Hymn.* 4. 34 οὔπερ τι πεφυγμένον ἔστ' Ἀφροδίτην | οὔτε θεῶν μακάρων οὔτε θνητῶν ἀνθρώπων. Add *Phil.* 446 (with reference to Thersites being still alive) ἔμελλ'· ἐπεὶ οὐδέν πω κακόν γ' ἀπώλετο, | ἀλλ' εὖ περιστέλλουσιν αὐτὰ δαίμονες· | καί πως τὰ μὲν πανοῦργα καὶ παλιντριβῆ | χαίρουσ' ἀναστρέφοντες ἐξ Ἄιδου, τὰ δὲ δίκαια καὶ τὰ χρήστ' ἀποστέλλουσ' ἀεί. The οὐδένα of the MSS. involves the resolution of a long syllable (the second of οὐδὲν) which has an ictus; this is inadmissible, as the ear will show any one who considers the antistrophic verse, 1203, Θήβαισιν ἀνάσσων.

1197 καθ' ὑπερβολὰν τοξεύσας, having hit the answer to the riddle of the Sphinx, when Teiresias and all others had failed: cp. 398: Aesch. *Ag.* 628 ἔκυρσας ὥστε τοξότης ἄκρος σκοποῦ.—ἐκράτησε. At 1193 the Chorus addressed Oedipus: at 1197 (ὅστις κ.τ.λ.) they turn to invoke *Zeus* as the witness of his achievements; and so in 1200 L, which here has the corrupt ἐκράτησας, rightly gives ἀνέστα. Then at 1201 (ἐξ οὗ κ.τ.λ.) they resume the direct address to Oedipus, which is thenceforth maintained to the end of the ode. To read ἐκράτησας and ἀνέστας would be to efface a fine trait, marking the passion of grief which turns from earth to heaven, and then again to earth. —τοῦ πάντ' εὐδαίμονος: for the adverbial πάντα see on 475; also 823, 1425.

1198 φθίσας, because the Sphinx, when her riddle was solved, threw herself from a rock (Apollod. 3. 5): cp. 397 ἔπαυσά νιν.

1199 τὰν γαμψώνυχα κ.τ.λ. In poetry, when a subs. has two epithets, the first may stand, with the art., before it, and the second after it. This is the 'divided attribute': see *Phil.* 392 n. τὸν μέγαν Πάκτωλον εὔχρυσον: *O. C.* 1234 τό τε κατάμεμπτον ... | γῆρας ἄφιλον: *El.* 133 τὸν ἐμὸν...πατέρ' ἄθλιον. So Pind. *Pyth.* 1. 95, 5. 99 etc. This is not like τὸ σὸν στόμα...ἐλεινόν in 672 (n.).—παρθένον: see on κόρα, 508.

1200 θανάτων πύργος: see on 218.

1204 ἀκούειν, to hear of, defining ἀθλιώτερος: Eur. *Hipp.* 1202 φρικώδη κλύειν. Whose woes are more impressive to others, or more cruel for himself? Cp. *O. C.* 306 πολὺ...τὸ σὸν | ὄνομα διήκει πάντας. The constr. is τίς ἀθλιώτερος ἀκούειν, τίς (ἀθλιώτερος) ξύνοικος ἐν ἄταις κ.τ.λ., who is more wretched to hear of (whose story is more tragic), who is more wretched as dwelling amid woes (whose present miseries are sharper)? It is not possible to supply μᾶλλον with ξύνοικος from ἀθλιώτερος.

τίς ἄταις ἀγρίαις, τίς ἐν πόνοις
ξύνοικος ἀλλαγᾷ βίου;
ἰὼ κλεινὸν Οἰδίπου κάρα,
ᾧ μέγας λιμὴν
αὐτὸς ἤρκεσεν
παιδὶ καὶ πατρὶ θαλαμηπόλῳ πεσεῖν,
πῶς ποτε πῶς ποθ' αἱ πατρῷαί σ' ἄλοκες φέρειν, τάλας,
σῖγ' ἐδυνάθησαν ἐς τοσόνδε;

ἀντ. β'. ἐφεῦρέ σ' ἄκονθ' ὁ πάνθ' ὁρῶν χρόνος·
δικάζει τὸν ἄγαμον γάμον πάλαι
τεκνοῦντα καὶ τεκνούμενον.
ἰὼ Λαΐειον <ὦ> τέκνον,
εἴθε σ' εἴθε σε
μήποτ' εἰδόμαν.
δύρομαι γὰρ *ὥσπερ ἰάλεμον χέων

mon. Cp. Metrical Analysis, p. lxxxviii. **1205** *τίς ἐν πόνοις, τίς ἄταις ἀγρίαις* MSS. *τίς ἄταις ἀγρίαις, τίς ἐν πόνοις* Hermann: who, however, in his 3rd ed. (1833) preferred *τίς δ' ἐν ἄταις, τίς ἐν ἀγρίοις πόνοις*, inserting *Δίκα* before *δικάζει* in 1214. Hartung writes here *τίς ἄταις ἀγρίαις πλέον* (omitting *τίς ἐν πόνοις*), and in 1214 *δικάζει τ' ἄγαμον γάμον*: and so Heimsoeth, but with *τόσαις* for *πλέον*. **1208** *ᾧ μέγας λιμὴν*] Heimsoeth conject. *πῶς γάμου λιμήν*, Mekler *ἢ στέγας* (*i.e. στέγης*) *λιμήν*. **1209** *πατρὶ*] *πόσει* Blaydes, as Wunder suggested.—*πεσεῖν*] *'μπεσεῖν* Hartung: *πέλειν* Heimsoeth. **1214** *δικάζει τὸν* MSS.: *δικάζει τ'* Hermann, for the sake of metrical correspondence with 1205 *τίς ἄταις ἀγρίαις κ.τ.λ.* Gleditsch. keeping *τόν* here, would insert *ἐν* before *ἀγρίαις* in 1205. But neither change is

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1205 In 1214 the *δικάζει τὸν* of the MSS. should be kept (see Metrical Analysis): here the simple transposition of **τίς ἐν πόνοις** is far the most probable cure for the metre. **ἐν** with **ἄταις** as well as **πόνοις**: see on 734: for the redundant **ἐν...ξύν-**, 1126.

1206 The dat. **ἀλλαγᾷ** might be instrumental, but is rather circumstantial, =*τοῦ βίου ἠλλαγμένου*.

1208 **λιμὴν**: schol. *ὅτι μήτηρ ἦν καὶ γυνὴ ἡ Ἰοκάστη, ἣν λέγει λιμένα*. Cp. 420 ff.

1210 **πεσεῖν** here=*ἐμπεσεῖν* (which Hartung would read, but unnecessarily). Ar. *Th.* 1122 *πεσεῖν ἐς εὐνὰς καὶ γαμήλιον λέχος*. The bold use is assisted by **θαλαμηπόλῳ** (bridegroom) which goes closely with *πεσεῖν*.

1211 **ἄλοκες**: cp. 1256, *Ant.* 569, Aesch. *Th.* 753.

1212 **σῖγ'**: cp. Aesch. *Ag.* 37 *οἶκος δ' αὐτός, εἰ φθογγὴν λάβοι, | σαφέστατ' ἂν λέξειεν*.

1213 **ἄκονθ'**, not as if he had been a criminal who sought to hide conscious guilt; but because he had not foreseen the disclosure which was to result from his inquiry into the murder of Laïus.—**χρόνος**, which *φύει ἄδηλα* (*Ai.* 647): fr. 280 *πρὸς ταῦτα κρύπτε μηδέν, ὡς ὁ πάνθ' ὁρῶν | καὶ πάντ' ἀκούων* (cp. note on 660) *πάντ' ἀναπτύσσει χρόνος*: see on 614. Time is here invested with the attributes of the divine omniscience and justice.

1214 **δικάζει** (see on 1205), prop. 'tries,' as a judge tries a cause (*δίκην δικάζει*): here, 'brings to justice,' punishes: a perhaps unique poetical use, for in Pind. *Olymp.* 2. 59, which Mitchell quotes, *ἀλιτρὰ...δικάζει τις*=simply 'tries.' Aesch. has another poet. use, *Ag.* 1412 *δικάζεις...φυγὴν ἐμοί*=*καταδικάζεις φυγὴν ἐμοῦ*.—**γάμον πάλαι τεκνοῦντα καὶ τεκ-**

Who is a more wretched captive to fierce plagues and troubles, with all his life reversed?

Alas, renowned Oedipus! The same bounteous place of rest sufficed thee, as child and as sire also, that thou shouldst make thereon thy nuptial couch. Oh, how can the soil wherein thy father sowed, unhappy one, have suffered thee in silence so long?

Time the all-seeing hath found thee out in thy despite: he judgeth the monstrous marriage wherein begetter and begotten have long been one. 2nd antistrophe.

Alas, thou child of Laïus, would, would that I had never seen thee! I wail as one who pours a dirge

necessary, since the 1st syllable of *ἀγρίαις* can be long: cp. Metrical Analysis, p. lxxxviii. **1216** *ἰὼ Λαΐειον τέκνον* MSS.: Erfurdt supplied *ὦ* before *τέκνον*. See comment. **1217** *εἴθε σ' εἴθε* MSS.: *εἴθε σ' εἴθε σε* Wunder. **1218** *ὀδύρομαι* MSS.: *δύρομαι* Seidler.—*ὡσ περίαλλα | ἰαχέων ἐκ στομάτων* L. The later MSS. offer no variation, except *περίαλα* (Bodl. Barocc. 66), and *ἀχέων* (V^2). —For *ἰαχέων*, Erfurdt conjectured *ἰακχίων*.—Wecklein has given, *δύρομαι γὰρ ὡς περίαλλ' ἰαλέμων | ἐκ στομάτων*, making *ἰαλέμων* an adj., and quoting Hesych., *ἰαλέμων· δυστήνων, ἀθλίων*: Eur. *H. F.* 109 *ἰηλέμων | γόων ἀοιδός*.—Burges, *ὡς περίαλλ' ἰὰν χέων*.—Neither of the two latter emendations was known to me when I conjectured *ὥσπερ ἰάλεμον χέων*,—getting *ἰάλεμον* not, as Wecklein does, from

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νοῦμενον: one in which *ὁ τεκνούμενος* has long been identified with *ὁ τεκνῶν*: *i.e.* in which the son has become the husband. The expression is of the same order as *τά γ' ἔργα μου | πεπονθότ' ἐστὶ μᾶλλον ἢ δεδρακότα*, *O. C.* 266.

1216 ἰὼ Λαΐειον ὦ τέκνον. Erfurdt's *ὦ* is the most probable way of supplying the required syllable, and Reisig's objection to its place is answered by *Ai.* 395 *ἔρεβος ὦ φαεννότατον*. Hermann, however, preferred *ὤ*, as a separate exclamation: 'Alas, of Laïus (oh horror!) the son.' Bothe's *Λαΐῃον* could be supported by Eur. *I. A.* 757 *Φοιβήιον δάπεδον*: *id.* fr. 775. 64 *ὁσίαν βασιλήιον*: but seems less likely here.

1218 ff. The MSS. give **δύρομαι γὰρ ὡς περίαλλα** [sic; in one MS. **ὡς περίαλα**] **| ἰαχέων ἐκ στομάτων.** I conjecture **δύρομαι γὰρ ὥσπερ ἰάλεμον χέων | ἐκ στομάτων**: 'I lament as one who pours from his lips a dirge': *i.e.*, Oedipus is to me as one who is dead. Cp. Pind. *Isthm.* 7. 58 *ἐπὶ θρῆνον...πολύφαμον ἔχεαν*, 'over the tomb they poured forth a resounding dirge.' My emendation has been adopted by Prof. Kennedy (ed. 1885).

Every attempt to explain the vulgate is unavailing. (1) **ὡς περίαλλ'** is supposed to be like *ὡς ἐτητύμως, ὡς μάλιστα*, 'in measure most abundant.' Now **περίαλλα** could mean only '*preeminently*,' '*more than others*': Soph. fr. 225 *νόμων | οὓς Θαμύρας περίαλλα μουσοποιεῖ*, 'strains which Thamyras weaves *with art preeminent*': Ar. *Th.* 1070 *τί ποτ' Ἀνδρομέδα | περίαλλα κακῶν μέρος ἐξέλαχον*; 'why have I, Andromeda, been dowered with sorrows *above all women*?' Pindar *Pyth.* 11. 5 *θησαυρὸν ὃν περίαλλ' ἐτίμασε Λοξίας*, honoured *preeminently*. Here, **περίαλλα** is utterly unsuitable; and the added **ὡς** makes the phrase stranger still.

(2) The MSS. have **ἰαχέων**. Both *ἰάχειν* and *ἰάχεῖν* occur: but the latter should, with Dindorf, be written *ἰακχέω*. Eur. *Her.* 752 *ἰακχήσατε*: 783 *ὁλολύγματα... ἰακχεῖ*: *Or.* 826 *Τυνδαρὶς ἰάκχησε τάλαινα*: 965 *ἰακχείτω δὲ γᾶ Κυκλωπία*. The participle, however, is unendurably weak after **δύρομαι**, and leaves **ἐκ στομάτων** weaker still.

(3) **ἐκ στομάτων** can mean only '*from my lips*' (the plur. as *Tr.* 938 *ἀμφιπίπτων στόμασιν*, kissing her lips: Eur. *Alc.* 404 *ποτὶ σοῖσι πίτνων στόμασιν*): it could not mean 'loudly.'

(4) Elmsley, doubtless feeling this, took **ἰαχέων** as gen. of a supposed, but most questionable, *ἰαχέος*, 'loud,' formed from

8 ἐκ στομάτων. τὸ δ' ὀρθὸν εἰπεῖν, ἀνέπνευσά τ' ἐκ σέθεν
9 καὶ κατεκοίμησα τοὐμὸν ὄμμα. 1222

ΕΞΑΓΓΕΛΟΣ.

ὦ γῆς μέγιστα τῆσδ' ἀεὶ τιμώμενοι,
οἷ' ἔργ' ἀκούσεσθ', οἷα δ' εἰσόψεσθ', ὅσον δ'
ἀρεῖσθε πένθος, εἴπερ ἐγγενῶς ἔτι 1225
τῶν Λαβδακείων ἐντρέπεσθε δωμάτων.
οἶμαι γὰρ οὔτ' ἂν Ἴστρον οὔτε Φᾶσιν ἂν
νίψαι καθαρμῷ τήνδε τὴν στέγην, ὅσα
κεύθει, τὰ δ' αὐτίκ' εἰς τὸ φῶς φανεῖ κακὰ
ἑκόντα κοὐκ ἄκοντα. τῶν δὲ πημονῶν 1230
μάλιστα λυποῦσ' αἳ φανῶσ' αὐθαίρετοι.

ἰαχέων, but from ὡς περίαλλα. **1231** αἳ L 1st hand: 'ν added by a later

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ἰαχή. Erfurdt conjectured **ἰακχίων**, 'from lips wild as a bacchant's.' But a Greek poet would not have brought Iacchos and Thanatos so close together; χωρὶς ἡ τιμὴ θεῶν.

(5) **ἰάλεμον** gives exactly the right force; for them, Oed. is as the dead. **ἰάλεμος** is *a wail for the dead* in the four places of Eur. where it occurs (*Or.* 1391, *Phoen.* 1033, *Tro.* 600, 1304), in [Eur.] *Rhes.* 895, and in the one place of Aesch., *Suppl.* 115, which is just to our point: the Chorus of Danaïdes say, πάθεα...θρεομένα... | ἰηλέμοισιν ἐμπρεπῆ ζῶσα γόοις με τιμῶ, 'lamenting sorrows meet for funeral wails (*i.e.* the sorrows of those who are as dead), while yet living, I chant mine own dirge.' **ἐκ στομάτων** fits **χέων**, since χεῖν was not commonly used absolutely for 'to utter' (as by Pindar, *l. c.* above).

(6) The corruption may have thus arisen in a cursive MS.: ἰάλεμον being written ἰαλεμο͂, the last five letters of ὡσπεριαλεμο͂χεων would first generate αχεων (as in one MS.), or, with the second stroke of the μ, ιαχεων: the attempt to find an intelligible word in the immediately preceding group of letters would then quickly produce the familiar περίαλλα (in one MS. περίαλα). The non-elision of the final α in the MSS. favours this view. As to metre, with πατρὶ in 1209, a tribrach (-τρὶ θαλαμ) answers to a dactyl (ὡς περι-, my ὥσπερ ἰ-), whether we keep the traditional text, or adopt my conjecture, or that of Wecklein or of Burges; though Wecklein, by a strange oversight, has noticed this objection as if it were peculiar to my conjecture. Wunder's πόσει for πατρὶ in 1209 would restore exact correspondence, and may be right; but I rather prefer, with Heinrich Schmidt (*Compositionslehre* lxiv), to regard the ὡς as an 'irrational syllable': see Metrical Analysis.

1221 τὸ δ' ὀρθὸν εἰπεῖν, like ὡς εἰπεῖν ἔπος, prefaces the bold figure of speech: I might truly say that by thy means (**ἐκ σέθεν**) I *received a new life* (when the Sphinx had brought us to the brink of ruin); and now have again *closed my eyes* in a sleep as of death,—since all our weal perishes with thine. The Thebans might now be indeed described as στάντες τ' ἐς ὀρθὸν καὶ πεσόντες ὕστερον (50).—**ἀνέπνευσα**, 'revived,' *i.e.* was delivered from anguish; cp. *Il.* 11. 382 ἀνέπνευσαν κακότητος, had a respite from distress: *Ai.* 274 ἔληξε κἀνέπνευσε τῆς νόσου.

1222 κατεκοίμησα: cp. Aesch. *Ag.* 1293 ὡς ἀσφάδαστος...ὄμμα συμβάλω τόδε: *Ai.* 831 καλῶ θ' ἅμα | πομπαῖον Ἑρμῆν χθόνιον εὖ με κοιμίσαι.

1223—1530 ἔξοδος. It is told how Iocasta has taken her own life. The self-blinded Oedipus comes forth. Creon brings to him the children his daughters, but will not consent to send him away from Thebes until Apollo shall have spoken.

from his lips; sooth to speak, 'twas thou that gavest me new life, and through thee darkness hath fallen upon mine eyes.

SECOND MESSENGER (*from the house*).

2 ME. Ye who are ever most honoured in this land, what deeds shall ye hear, what deeds behold, what burden of sorrow shall be yours, if, true to your race, ye still care for the house of Labdacus! For I ween that not Ister nor Phasis could wash this house clean, so many are the ills that it shrouds, or will soon bring to light,—ills wrought not unwittingly, but of purpose. And those griefs smart most which are seen to be of our own choice.

hand. Most of the later MSS. have αἱ 'ν.

1223 A messenger comes forth from the house. An ἐξάγγελος is one who announces τὰ ἔσω γεγονότα τοῖς ἔξω (Hesych.), while the ἄγγελος (924) brings news from a distance: in Thuc. 8. 51 (τῷ στρατεύματι ἐξάγγελος γίγνεται ὡς, κ.τ.λ.), one who betrays secrets.

1224 f. ὅσον δ': see on 29.—ἀρεῖσθε, take upon you, *i.e.* have laid upon you: like αἴρεσθαι ἄχθος (so *Ant.* 907 πόνον, *Tr.* 491 νόσον): while in *Il.* 14. 130 μή πού τις ἐφ' ἕλκεϊ ἕλκος ἄρηται is more like *Il.* 12. 435 μισθὸν ἄρηται, 'win.'—ἐγγενῶς = ὡς ἐγγενεῖς ὄντες, like true men of the Cadmean stock to which the house of Labdacus belonged (261, 273).

1227 Ἴστρον, the Thracian name for the lower course of the river which the Kelts called Danuvius (for this rather than Danubius is the correct form, Kiepert *Anc. Geo.* § 196 n., Byzantine and modern Δούναβις).—Φᾶσιν (*Rion*), dividing Colchis from Asia Minor and flowing into the Euxine. ('Phasis' in Xen. *An.* 4. 6. 4 must mean the Araxes, which flows into the Caspian.) Soph. names these simply as great rivers, not with conscious choice as representatives of Europe and Asia. Ovid *Met.* 2. 248 *arsit Orontes* | *Thermodonque citus Gangesque et Phasis et Ister.* Commentators compare Seneca *Hipp.* 715 *Quis eluet me Tanais? aut quae barbaris Maeotis undis Pontico incumbens mari? Non ipse toto magnus Oceano pater Tantum piarit sceleris,* and Shaksp. *Macbeth* 2. 2. 60 *Will all great Neptune's ocean wash this blood Clean from my hand?*: where, however, the agony of personal remorse renders the hyperbole somewhat more natural than it is here in the mouth of a messenger.

1228 καθαρμῷ, modal dat., 'by way of purification,' so as to purify.—νίψαι: Eur. *I. T.* 1191 ἀγνοῖς καθαρμοῖς πρῶτά νιν νίψαι θέλω. The idea of *washing off* a defilement belongs to νίζειν (as to its cognates in Sanskrit and Old Irish, Curt. *Etym.* § 439), cp. *Il.* 11. 830 etc.—ὅσα, causal, = ὅτι τοσαῦτα: Her. 1. 31 ἐμακάριζον τὴν μητέρα οἷων (= ὅτι τοιούτων) τέκνων ἐκύρησε: Aesch. *P. V.* 908 ἔσται ταπεινός, οἷον ἐξαρτύεται | γάμον γαμεῖν: *Il.* 5. 757 οὐ νεμεσίζῃ Ἄρει... | ὁσσάτιόν τε καὶ οἷον ἀπώλεσε λαὸν Ἀχαιῶν: *Il.* 18. 262 οἷος (= ἐπεὶ τοῖος) ἐκείνου θυμὸς ὑπέρβιος, οὐκ ἐθελήσει | μίμνειν ἐν πεδίῳ. Cp. *O. C.* 263 n.

1229 The construction is ὅσα κακὰ (τὰ μὲν) κεύθει, τὰ δὲ αὐτίκα ἐς τὸ φῶς φανεῖ: cp. *El.* 1290 πατρῴαν κτῆσιν... | ἀντλεῖ, τὰ δ' ἐκχεῖ κ.τ.λ. The house *conceals* (κεύθει) the corpse of Iocasta; it will presently *disclose* (φανεῖ) the self-blinded Oedipus: both these horrors were due to conscious acts (ἑκόντα), as distinguished from those acts in which Oed. and Iocasta had become involved without their knowledge (ἄκοντα). ἑκόντα...ἄκοντα for ἑκούσια...ἀκούσια, the epithet of the agent being transferred to the act: see on 1215.

1231 μάλιστα, because there is not the consolation of recognising an inevitable destiny: cp. *Ai.* 260 τὸ γὰρ ἐσλεύσσειν οἰκεῖα πάθη | μηδενὸς ἄλλου παραπράξαντος | μεγάλας ὀδύνας ὑποτείνει: but here λυποῦσι refers rather to the spectators than to the sufferers.—αἳ for αἷ ἄν, as oft. in poetry (*O. C.* 395 etc.), rarely in prose, Thuc. 4. 17 οὗ μὲν βραχεῖς ἀρκῶσι, 18 οἵτινες...νομίσωσι.

ΧΟ. λείπει μὲν οὐδ' ἃ πρόσθεν ἤδειμεν τὸ μὴ οὐ
βαρύστον' εἶναι· πρὸς δ' ἐκείνοισιν τί φής;
ΕΞ. ὁ μὲν τάχιστος τῶν λόγων εἰπεῖν τε καὶ
μαθεῖν, τέθνηκε θεῖον Ἰοκάστης κάρα.
ΧΟ. ὦ δυστάλαινα, πρὸς τίνος ποτ' αἰτίας;
ΕΞ. αὐτὴ πρὸς αὑτῆς. τῶν δὲ πραχθέντων τὰ μὲν
ἄλγιστ' ἄπεστιν· ἡ γὰρ ὄψις οὐ πάρα.
ὅμως δ', ὅσον γε κἀν ἐμοὶ μνήμης ἔνι,
πεύσει τὰ κείνης ἀθλίας παθήματα.
ὅπως γὰρ ὀργῇ χρωμένη παρῆλθ' ἔσω
θυρῶνος, ἵετ' εὐθὺ πρὸς τὰ νυμφικὰ
λέχη, κόμην σπῶσ' ἀμφιδεξίοις ἀκμαῖς·
πύλας δ', ὅμως εἰσῆλθ', ἐπιρράξασ' ἔσω
καλεῖ τὸν ἤδη Λάϊον πάλαι νεκρόν,
μνήμην παλαιῶν σπερμάτων ἔχουσ', ὑφ' ὧν
θάνοι μὲν αὐτός, τὴν δὲ τίκτουσαν λίποι
τοῖς οἶσιν αὐτοῦ δύστεκνον παιδουργίαν.
γοᾶτο δ' εὐνάς, ἔνθα δύστηνος διπλοῦς

1232 ἤδειμεν MSS. εἴδομεν Wecklein. **1244** ἐπιρρήξασ' MSS. In L, α has been written over ή by a later hand. ἐπιρράξασ' Dobree. **1245** κάλει MSS.: καλεῖ

1232 λείπει, fail: Polyb. 2. 14 ἡ τῶν Ἄλπεων παρώρεια...προκαταλήγουσα λείπει τοῦ μὴ συνάπτειν αὐτῷ, the chain of the Alps, stopping short, fails of touching (the inmost recess of the Adriatic).—**μὴ οὐ**, because of **οὐδὲ** with **λείπει**: the added **τὸ** makes the idea of the infin. stand out more independently of **λείπει**: cp. 283.—**ἤδειμεν**, which the MSS. give, should be kept. It was altered to *ἤδεμεν* by Elms. on Eur. *Bacch.* 1345 ὅψ' ἐμάθεθ' ἡμᾶς, ὅτε δ' ἐχρῆν, οὐκ ἤδετε: where the εἴδετε of the MSS. is possible, but less probable. Aeschin. or. 3 § 82 has *ἤδειμεν*: Dem. or. 55 § 9 *ἤδειτε*. See Curtius, *Verb* II. 239, Eng. tr. 432, who points out that the case of the *third* pers. plur. is different: for this, the forms in *εσαν* (as *ἤδεσαν*) *alone* have good authority.

1235 θεῖον, epic epithet of kings and chiefs, as in *Il.* of Achilles, Odysseus, Oïleus, Thoas, etc., also of heralds, and in *Od.* of minstrels, as *δῖος ἰδ.* 16. 1 of Eumaeus: Plat. *Phaedr.* 234 D *συνεβάκχευσα μετὰ σοῦ τῆς θείας κεφαλῆς* ('your worship').

1236 For **πρὸς** here see note on 493 *ad fin.*

1238 οὐ πάρα = *οὐ πάρεστιν ὑμῖν*: ye have not been eye-witnesses, as I have been.

1239 κἀν ἐμοὶ, 'e'en in me,'—though *your own* memory, had you been present, would have preserved a more vivid impression than I can give: cp. [Plat.] *Alcib.* I. 127 E *ἂν θεὸς ἐθέλῃ εἴ τι δεῖ καὶ τῇ ἐμῇ μαντείᾳ πιστεύειν, σύ τε κἀγὼ βέλτιον σχήσομεν.* **ἐν—ἔνι** (= *ἔνεστι*), as *ἐνεῖναι ἐν* Ar. *Eq.* 1132 etc.

1241 We are to suppose that, when she rushed from the scene in her passionate despair (1072), Iocasta passed through the central door of the palace (*βασίλειος θύρα*) into the *θυρών*, a short passage or hall, opening on the court (*αὐλή*) surrounded by a colonnade (*περίστυλον*). Across this court she hurried to the *θάλαμος* or bedroom of the master and mistress of the house, and shut herself into it. Presently Oedipus burst into the court with that cry of which we heard the first accents (1182) as he fled from the scene (**βοων εἰσέπαισεν**, 1252). The messenger and others who were in the

CH. Indeed those which we knew before fall not short of claiming sore lamentation: besides them, what dost thou announce?

2 ME. This is the shortest tale to tell and to hear: our royal lady Iocasta is dead.

CH. Alas, hapless one! From what cause?

2 ME. By her own hand. The worst pain in what hath chanced is not for you, for yours it is not to behold. Nevertheless, so far as mine own memory serves, ye shall learn that unhappy woman's fate.

When, frantic, she had passed within the vestibule, she rushed straight towards her nuptial couch, clutching her hair with the fingers of both hands; once within the chamber, she dashed the doors together at her back; then called on the name of Laïus, long since a corpse, mindful of that son, begotten long ago, by whom the sire was slain, leaving the mother to breed accursed offspring with his own.

And she bewailed the wedlock wherein, wretched, she had borne a twofold brood,

Erfurdt. (Brunck *'κάλει*, Blaydes *ἐκάλει*.) So in Eur. *Alc.* 183, *Med.* 1141 the MSS.

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court watch him in terror as he raves for a sword and asks for Iocasta. Then the thought strikes him that she is in the *θάλαμος*. He bursts into it (**ἐνήλατο** 1261). They follow. There they find Iocasta dead, and see Oedipus blind himself.

1242 εὐθὺ, 'straight,' is obviously more forcible here than *εὐθύς*, 'without delay'; a distinction to which Eur. *Hipp.* 1197 *τὴν εὐθὺς Ἄργους κἀπιδαυρίας ὁδόν* is an exception rare in classical Attic. Nauck, with tasteless caprice, writes *εὐθὺς ἐς*.

1243 ἀμφιδέξιοις here = not simply '*both*,' but '*belonging to both hands*' (for **ἀκμαῖς** *alone* would scarcely have been used for 'hands'): so in *O. C.* 1112 *ἐρείσατε πλευρὸν ἀμφιδέξιον* can mean, 'press your sides to mine *on either hand*.' **ἀμφιδέξιος** usu. means 'equally deft with either hand' (*ambidexter*), opp. to *ἀμφαρίστερος*, 'utterly gauche' (Ar. fr. 432): hence 'ambiguous' (of an oracle, Her. 5. 92). The Sophoclean use has at least so much warrant from etymology that *δεξιά*, from *δεκ* with added *σ*, prop. meant merely 'the catcher' or 'receiver': see Curt. *Etym.* §§ 11, 266.

1244 ἐπιρράξασ' from *ἐπιρράσσω*, Plut. *Mor.* 356 C *τοὺς δὲ συνόντας ἐπιδραμόντας ἐπιρράξαι τὸ πῶμα*, hastily put the lid on the chest. *Il.* 24. 452 *θύρην δ' ἔχε μοῦνος ἐπίβλης | εἰλάτινος, τὸν τρεῖς μὲν ἐπιρρήσσεσκον Ἀχαιοί, | τρεῖς δ' ἀναοίγεσκον κ.τ.λ.* (from *ἐπιρρήσσω*). Hesych. *ἐπιρρήσσει. ἐπικλείει.* Plat. *Prot.* 314 C *ἀμφοῖν τοῖν χεροῖν τὴν θύραν...ἐπήραξε* (from *ἐπαράσσω*). In *O. C.* 1503 (*χάλαξ'*) *ἐπιρράξασα* is intrans.

1245 τὸν ἤδη Λ. πάλαι νεκρόν: for the order cp. *O. C.* 1514 *αἱ πολλὰ βρονταὶ διατελεῖς*: *Ph.* 1316: *El.* 183: Thuc. 7. 23 *αἱ πρὸ τοῦ στόματος νῆες ναυμαχοῦσαι*: Isocr. or. 4 § 179 *τήν τε περὶ ἡμᾶς ἀτιμίαν γεγενημένην*: Dem. or. 18 § 271 *τὴν ἁπάντων...ἀνθρώπων τύχην κοινήν*: esp. with proper names, as Pind. *Ol.* 13. 53 *τὰν πατρὸς ἀντία Μήδειαν θεμέναν γάμον*: *El.* 283.

1248 παιδουργίαν for *παιδουργόν*, *i.e.* *γυναῖκα τεκνοποιόν* (Her. 1. 59), abstract for concrete: see on 1 (*τροφή*): cp. *Od.* 3. 49 *νεώτερός ἐστιν, ὁμηλικίη δέ μοι αὐτῷ* (= *ὁμῆλιξ*). Not acc. in appos. with sentence, 'an evil way of begetting children,' because **λίποι | τοῖς οἷσιν αὐτοῦ**, 'left *to* (or *for*) his own,' would then be very weak.

1249 γοᾶτο. Cp. Curtius, *Verb* 1. 138, Eng. tr. 92: 'It seems to me best on all grounds to suppose that shortly before the rise of the Greek Epic the [syllabic] augment became occasionally

ἐξ ἀνδρὸς ἄνδρα καὶ τέκν' ἐκ τέκνων τέκοι. 1250
χὤπως μὲν ἐκ τῶνδ' οὐκέτ' οἶδ' ἀπόλλυται·
βοῶν γὰρ εἰσέπαισεν Οἰδίπους, ὑφ' οὗ
οὐκ ἦν τὸ κείνης ἐκθεάσασθαι κακόν,
ἀλλ' εἰς ἐκεῖνον περιπολοῦντ' ἐλεύσσομεν.
φοιτᾷ γὰρ ἡμᾶς ἔγχος ἐξαιτῶν πορεῖν, 1255
γυναῖκά τ' οὐ γυναῖκα, μητρῷαν δ' ὅπου
κίχοι διπλῆν ἄρουραν οὗ τε καὶ τέκνων.
λυσσῶντι δ' αὐτῷ δαιμόνων δείκνυσί τις·
οὐδεὶς γὰρ ἀνδρῶν οἳ παρῆμεν ἐγγύθεν.
δεινὸν δ' ἀΰσας, ὡς ὑφηγητοῦ τινος, 1260
πύλαις διπλαῖς ἐνήλατ'· ἐκ δὲ πυθμένων
ἔκλινε κοῖλα κλῆθρα κἀμπίπτει στέγῃ.
οὗ δὴ κρεμαστὴν τὴν γυναῖκ' ἐσείδομεν,
πλεκταῖσιν αἰώραισιν ἐμπεπλεγμένην.

have *κύνει* for *κυνεῖ*. **1250** *ἐξ ἀνδρὸς ἄνδρα* L 1st hand; a later hand added *σ* to *ἄνδρα*. Most of the later MSS. have *ἄνδρας* (altered in E to *ἄνδρα*, with *τὸν Οἰδίποδα* written above). The plur. *διπλοῦς* in 1249 caused the error. **1260** *ὑφ' ἡγητοῦ* L (and so the Aldine): *ὑφηγητοῦ* r (with gloss *ὁδηγοῦ* in A and E). **1264 f.** L has *πλεκταῖσ ἑώραισ* (corrected from *ἑωραῖσ*) *ἐμπεπλεγμένην* (from *ἐμπεπληγμένην*)· *ὁ δὲ | ὅπως δ' ὁρᾷ νιν*. The poet prob. wrote *πλεκταῖσιν αἰώραισιν ἐμπεπλεγμένην*· *| ὁ δ' ὡς ὁρᾷ νιν*. Then (1) *αἰώραισιν* became *αἰώραις*, which is

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exposed to the same tendency towards wearing away (*Verwitterung*) which the *ἀ* of *ἄρα* and the *ἑ* of *ἔνερθε* could not always withstand; that there were, in short, pairs of forms then in use, one with the augment and one without...The omission of the syllabic augment in Homer was purely a matter of choice... Post-Homeric poetry adopts the power of dispensing with the syllabic augment as an inheritance from its predecessor, and makes the greater use of it in proportion as it is removed from the language of ordinary life. Hence it is that, as is shown by the careful investigations made by Renner (*Stud.* i. 2. 18 ff.), the omission of the syllabic augment is extremely rare in iambic, and far more common in elegiac and lyric verse. Hence, as is shown (*Stud.* i. 2. 259) by Gerth, in the dialogue of tragedy the range of this license is very limited indeed, while the majority of instances of it occur in the slightly Epic style of the messengers' speeches, or still more commonly in lyric passages.'

The tragic *ῥήσεις* here borrow from a practice more marked in epic *narrative* than in epic *speeches*. In Homer, where augmented and unaugmented forms are on the whole about equally numerous, the proportion of augmented to unaugmented is in the speeches about 10 to 3, in the narrative about 5 to 7: see Monro, *Hom. Grammar* § 69.—**διπλοῦς**, acc. plur., a twofold progeny, viz. (1) Oedipus by Laïus (*ἐξ ἀνδρὸς ἄνδρα*), and (2) her four children by Oedipus (*τέκνα ἐκ τέκνων*, where the poetical plur. *τέκνων* is for symmetry with *τέκνα*, as 1176 *τοὺς τεκόντας=τὸν πατέρα*).

1251 The order (instead of **ἀπόλλυται, οὐκέτ' οἶδα**) is a bold 'hyperbaton': cp. *O. C.* 1427 *τίς δὲ τολμήσει κλύων | τὰ τοῦδ' ἔπεσθαι τἀνδρός...*; and *ib.* 135 f. Blaydes cp. Eur. *Her.* 205 *σοὶ δ' ὡς ἀνάγκη τούσδε βούλομαι φράσαι | σῴζειν*, where *σῴζειν* ought to come before *βούλομαι*.

1255 φοιτᾷ, moves wildly about. Cp. *Il.* 15. 685 *ὡς Αἴας ἐπὶ πολλὰ θοάων ἴκρια νηῶν | φοίτα μακρὰ βιβάς*—where he has just been likened to a man *jumping* from one horse to another, *θρώσκων ἄλλοτ' ἐπ' ἄλλον*. So of the sharp, sudden visits of the *νόσος*, *Ph.* 808 *ὀξεῖα φοιτᾷ καὶ ταχεῖ' ἀπέρχεται*. *Ai.* 59 *φοιτῶντ' ἄνδρα*

husband by husband, children by her child. And how thereafter she perished, is more than I know. For with a shriek Oedipus burst in, and suffered us not to watch her woe unto the end; on him, as he rushed around, our eyes were set. To and fro he went, asking us to give him a sword,—asking where he should find the wife who was no wife, but a mother whose womb had borne alike himself and his children. And, in his frenzy, a power above man was his guide; for 'twas none of us mortals who were nigh. And with a dread shriek, as though some one beckoned him on, he sprang at the double doors, and from their sockets forced the bending bolts, and rushed into the room.

There beheld we the woman hanging by the neck in a twisted noose of swinging cords.

found in some later MSS. (as B, V): (2) *αἰώραις* was changed for metre's sake to *ἑώραις*, as it is in L, A, and others: (3) to complete v. 1264, now too short by a foot, the words *ὁ δὲ* were borrowed from *ὁ δ' ὡς* at the beginning of 1265: and (4) *ὡς* in 1265 became the metrically requisite *ὅπως*. The *δ'* after *ὅπως* in L may be a survival from the original *ὁ δ' ὡς*. A has *ὁ δὲ* | *ὅπως* without *δ'*. Wecklein reads as I do, but with *ὅπως δ'* instead of *ὁ δ' ὡς*. We seem, however, to need the pron. here. The case would thus resemble that of vv. 943, 944, —a gap in the former verse being filled with words borrowed from the latter,

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μανιάσιν νόσοις, 'raving.' Curtius (*Etym.* § 417) would refer the word to *φυ, φοιτάω* coming from *φοϝ-ι-τα-ω*, 'to be often' (in a place).

1255 f. **πορεῖν** is epexegetic of **ἐξαιτῶν**, which governs a double accusative.—(*ἐξαιτῶν*) **τε ὅπου κίχοι**, optative, and not subj., because the pres. **φοιτᾷ** is historic, representing a deliberative subjunctive, *ποῦ κίχω*; Cp. n. on 72 *ῥυσαίμην*. Xen. *Hellen.* 7. 4. 39 *ἠπόρει τε ὅ τι χρήσαιτο τῷ πράγματι*: *i.e.* his thought was, *τί χρήσωμαι*;

1257 **ἄρουραν**: see on 1211.

1259 **οὐδεὶς γὰρ ἀνδρῶν**: cp. Aesch. *Ag.* 662 *ἤτοι τις ἐξέκλεψεν ἢ 'ξητήσατο | θεός τις, οὐκ ἄνθρωπος*: *Ai.* 243.

1260 **ὡς ὑφηγ.**: see on 966.

1261 **πύλαις διπλαῖς**, the folding doors of the *θάλαμος*. *Od.* 2. 344 (the *θάλαμος* of Odysseus) *κλῃσταὶ δ' ἔπεσαν σανίδες πυκινῶς ἀραρυῖαι | δικλίδες.*—**πυθμένων**, prop. 'bases': Aesch. *P. V.* 1046 *χθόνα δ' ἐκ πυθμένων | αὐταῖς ῥίζαις πνεῦμα κραδαίνοι*. Here the 'bases' of the **κλῆθρα** (bolts) are the staples or sockets which held them. They were on the inner side of the doors, which Iocasta had closed behind her (1244). The pressure of Oedipus on the outer side forces the bolts, causing them to bend inwards (**κοῖλα**). So Oedipus, within the house, gives the order *διοίγειν κλῆθρα*, 1287. Others understand: 'forced the doors from their hinges or posts': but this gives an unnatural sense to *κλῆθρα*. *πυθμένες* would then mean the *στρόφιγγες* (Theophr. *Hist. Pl.* 5. 5. 4) or pivots (working in sockets called *στροφεῖς*) which served as hinges.

1264 **αἰώραισιν** expresses that the suspended body was still oscillating, and is thus more than *ἀρτάναις*. *αἰώρα* (akin to *ἀείρω, ἄορ, ἀορτήρ, ἄωρος* 'uplifted,' *Od.* 12. 89, Curt. *Etym.* § 518) meant a *swing* (as in Modern Greek), or *swinging movement:* Plat. *Phaed.* 111 E *ταῦτα δὲ πάντα κινεῖν ἄνω τε καὶ κάτω ὥσπερ αἰώραν τινὰ ἐνοῦσαν ἐν τῇ γῇ*, there is a sort of swinging in the earth which moves all these things up and down; ...*αἰωρεῖται δὴ καὶ κυμαίνει ἄνω καὶ κάτω*, so they swing and surge: *Legg.* 789 D *ὅσα τε ὑπὸ ἑαυτῶν (κινεῖται) ἢ καὶ ἐν αἰώραις* (in swings) *ἢ καὶ κατὰ θάλατταν ἢ καὶ ἐφ' ἵππων ὀχουμένων*. Cp. Athen. 618 E *ἦν δὲ καὶ ἐπὶ ταῖς ἑώραις τις, ἐπ' Ἠριγόνῃ, ἣν καὶ ἀλῆτιν καλοῦσιν ᾠδήν*, 'at the Feast of Swings there was also a song in memory of Erigonè, otherwise called the Song of the Wanderer.' The festival was named *ἑῶραι* (small images, like the

ὁ δ' ὡς ὁρᾷ νιν, δεινὰ βρυχηθεὶς τάλας
χαλᾷ κρεμαστὴν ἀρτάνην. ἐπεὶ δὲ γῇ
ἔκειτο τλήμων, δεινὰ δ' ἦν τἀνθένδ' ὁρᾶν.
ἀποσπάσας γὰρ εἱμάτων χρυσηλάτους
περόνας ἀπ' αὐτῆς, αἷσιν ἐξεστέλλετο,
ἄρας ἔπαισεν ἄρθρα τῶν αὑτοῦ κύκλων,
αὐδῶν τοιαῦθ', ὁθούνεκ' οὐκ ὄψοιντό νιν
οὔθ' οἷ' ἔπασχεν οὔθ' ὁποῖ' ἔδρα κακά,
ἀλλ' ἐν σκότῳ τὸ λοιπὸν οὓς μὲν οὐκ ἔδει
ὀψοίαθ', οὓς δ' ἔχρῃζεν οὐ γνωσοίατο.
τοιαῦτ' ἐφυμνῶν πολλάκις τε κοὐχ ἅπαξ
ἤρασσ' ἐπαίρων βλέφαρα· φοίνιαι δ' ὁμοῦ
γλῆναι γένει ἔτεγγον, οὐδ' ἀνίεσαν
φόνου μυδώσας σταγόνας, ἀλλ' ὁμοῦ μέλας
ὄμβρος χαλάζης *αἱματοῦς ἐτέγγετο.

which was afterwards expanded.—Nauck conjectures πλεκταῖσιν ἀρτάναισιν αἰωρουμένην. **1279** ὄμβρος χαλάζησ αἵματοσ ἐτέγγετο L. Some later MSS.

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oscilla offered to Bacchus, Verg. *G.* 2. 389, being hung from trees) because Erigonè had *hanged herself* on the tree under which she had found the corpse of her father Icarius; the name ἀλήτις alluding to her wanderings in search of him. Hesych. *s. v.* ἀλήτις has ἑώρα: the gloss of Suidas (ἑώρα· ὕψωσις ἢ μέταρσις) is from the schol. here. ἑώρημα for αἰώρημα (the stage μηχανή) occurs in schol. Ar. *Pax* 77. **αἰωρα**, however, is the only form for which there is good authority of the classical age. [Eustathius on *Il.* 3. 108 says: ἠερέθεσθαι δὲ κυρίως μὲν τὸ ἐν ἀέρι κρέμασθαι, ἐξ οὗ καὶ ἡ αἰώρα. ὅτι δὲ ἡ ῥηθεῖσα αἰώρα καὶ διὰ τοῦ ε ψιλοῦ ἔχει τὴν ἄρχουσαν, ὡς δηλοῖ οὐ μόνον τὸ πλεκταῖς ἑώραις ἐμπεπλεγμένην, ἀλλὰ καὶ τὸ μετέωρος, ἕτεροι ἐπαγωνιζέσθωσαν. Prof. Kennedy quotes this to prove 'the classical use of ἑώρα.' But it rather indicates that this verse furnished the only classical example of ἑώρα known to Eustathius; and there is no proof that here he was following an older or better MS. than L.]—**ἐμπεπληγμένην** (see crit. n.) would mean 'having dashed herself into...': but this can hardly be justified by the intrans. use of the active, *Od.* 22. 468 f. ὅταν... πέλειαι | ἔρκει ἐνιπλήξωσι: nor is it appropriate here in reference to the hanging corpse.

1266 γῇ, locative dat.: see on 20: cp. 1451 ναίειν ὄρεσιν.

1267 δεινὰ δ'. For δέ introducing the apodosis after a temporal protasis (even when it is a short one), cp. *Od.* 7. 46 ἀλλ' ὅτε δὴ βασιλῆος ἀγακλυτὰ δώματ' ἵκοντο, | τοῖσι δὲ μύθων ἦρχε θεὰ γλαυκῶπις Ἀθήνη: and *ib.* 184 ἐπεὶ σπεῖσάν τ' ἔπιόν θ' ὅσον ἤθελε θυμός, | τοῖσιν δ' Ἀλκίνοος ἀγορήσατο.

1269 περόνας (called πόρπαι by Eur. *Ph.* 62), brooches with long pins which could serve as small daggers: one fastened Iocasta's ἱμάτιον on her left shoulder, and another her Doric χιτών on the right shoulder, which the ἱμάτιον did not cover. The Doric χιτών was sleeveless, and usually made with a slit at each shoulder, requiring the use of brooches. (Cp. Guhl and Koner, *Life of the Greeks and Romans*, p. 162 Eng. tr.) In 'The Harvard Greek Play' (1882), plate II. p. 26 represents Iocasta with the ἱμάτιον thus worn. Cp. Her. 5. 87, where the Athenian women surround the sole survivor of the expedition to Aegina, κεντεύσας τῇσι περόνῃσι τῶν ἱματίων, and so slay him. Thus too in Eur. *Hec.* 1170 the women blind Polymestor; πόρπας λαβοῦσαι τὰς ταλαιπώρους κόρας | κεντοῦσιν, αἱμάσσουσιν.

1270 ἄρθρα can only mean the

But he, when he saw her, with a dread, deep cry of misery, loosed the halter whereby she hung. And when the hapless woman was stretched upon the ground, then was the sequel dread to see. For he tore from her raiment the golden brooches wherewith she was decked, and lifted them, and smote full on his own eye-balls, uttering words like these: 'No more shall ye behold such horrors as I was suffering and working! long enough have ye looked on those whom ye ought never to have seen, failed in knowledge of those whom I yearned to know—henceforth ye shall be dark!'

To such dire refrain, not once alone but oft struck he his eyes with lifted hand; and at each blow the ensanguined eye-balls bedewed his beard, nor sent forth sluggish drops of gore, but all at once a dark shower of blood came down like hail.

(E, V^2) have *αἵματός τ'*.—*αἱματοῦς* Heath: *αἱμάτων* Hermann: *χάλαξά θ' αἱματοῦσσ'* Porson. For *χαλάζης*, Herm. once conjectured *χαλαζῆς* (*i.e.* *χαλαζήεις*),

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sockets of the eye-balls (**κύκλων**). 'He struck his eye-balls in their sockets,' is a way of saying that he struck them full. *ἄρθρα* could not mean *κόρας* (pupils), as the schol. explains it. Eur. has another bold use of the word, *Cyc.* 624 *σιγᾶτε πρὸς θεῶν, θῆρες, ἡσυχάζετε, | συνθέντες ἄρθρα στόματος*, *i.e.* shut your *lips* and be still.

1271 οὐκ ὄψοιντο *κ.τ.λ.* His words were:—*οὐκ ὄψεσθέ με οὔθ' ὁποῖ' ἔπασχον οὔθ' ὁποῖ' ἔδρων κακά, ἀλλ' ἐν σκότῳ τὸ λοιπὸν οὓς μὲν οὐκ ἔδει ὄψεσθε, οὓς δ' ἔχρῃζον οὐ γνώσεσθε*: Ye shall not see the evils which I was (unconsciously) suffering and doing [as defiled and defiling], but in darkness henceforth ye shall see those whom ye ought never to have seen [Iocasta and his children], and fail to know those whom I longed to know [his parents, Laïus and Iocasta].—**ἔπασχεν...ἔδρα...ἔδει...ἔχρῃζεν** can represent nothing but imperfects of the direct discourse: had they represented presents, they must have been *πάσχει*, etc., or else *πάσχοι*, etc. **ἔπασχεν...ἔδρα** mean 'was suffering,' 'was doing' all this time, while ye failed to warn me; and express the reciprocal, though involuntary, wrong of the incestuous relation, with its consequences to the offspring. (Cp. *Ant.* 171 *παίσαντές τε καὶ | πληγέντες αὐτόχειρι σὺν μιάσματι.*)

1273 f. ἐν σκότῳ...ὀψοίαθ', *i.e.* *οὐκ ὄψονται*: see on 997. The other verbs being plural (with *κύκλοι* for subject), the subject to **ἔχρῃζεν** cannot be *ἄρθρα κύκλων*, but only Oed. He had craved to learn his true parentage (782 ff.). **ὄψοιατο, γνωσοίατο**, Ionic, as *O. C.* 44 *δεξαίατο*, 921 *πυθοίατο*, 945 *δεξοίατο*: *El.* 211 *ἀπονοίατο*: Aesch. *Pers.* 369 *φευξοίατο*, 451 *ἐκσωζοίατο*: Eur. *H. F.* 547 *ἐκτισαίατο*: *Helen.* 159 *ἀντιδωρησαίατο*. So Thuc. 3. 13 can say *ἐφθάραται Ἀθηναῖοι...αἱ δ' ἐφ' ἡμῖν τετάχαται* (and 4. 31, 5. 6, 7. 4).

1275 ἐφυμνῶν, of imprecation, as *Ant.* 1305 *κακὰς | πράξεις ἐφυμνήσασα τῷ παιδοκτόνῳ*: here the idea of *repetition* is also suggested: cp. *Ai.* 292 *βαΐ' ἀεὶ δ' ὑμνούμενα*: so Lat. *canere*, *decantare*.

1276 Cp. *Ant.* 52 *ὄψεις ἀράξας αὐτὸς αὐτουργῷ χερί*. **ὁμοῦ**=at each blow (hence *imperf.* **ἔτεγγον**): but in 1278 *ὁμοῦ*=all at once, not drop by drop (*ἀστακτί*, and not *στάγδην*). See on 517 (*φέρον*).

1279 The best choice lies between Heath's **ὄμβρος χαλάζης αἱματοῦς** and Porson's **ὄμβρος χάλαξά θ' αἱματοῦσσ'**. The fact that all the MSS. have **χαλάζης** and that most (including L, A) have **αἵματος** favours Heath's reading, which is also the stronger. Dindorf prefers Porson's on the ground that such forms as *αἱματοῦς*, *αἱματοῦν* are rarer than the feminine forms; but this seems an inadequate reason. Seneca's free paraphrase (*Oed.* 978 *rigat ora foedus imber, et lacerum caput Largum revulsis sanguinem venis vomit*) affords no clue as to his text of Sophocles. **μέλας ὄμβρος αἱματοῦς χαλάζης**=a shower of dark blood-drops rushing down as fiercely as hail: cp.

τάδ' ἐκ δυοῖν ἔρρωγεν οὐ μόνου *κάτα, 1280
ἀλλ' ἀνδρὶ καὶ γυναικὶ συμμιγῆ κακά.
ὁ πρὶν παλαιὸς δ' ὄλβος ἦν πάροιθε μὲν
ὄλβος δικαίως· νῦν δὲ τῇδε θἠμέρᾳ
στεναγμός, ἄτη, θάνατος, αἰσχύνη, κακῶν
ὅσ' ἐστὶ πάντων ὀνόματ', οὐδέν ἐστ' ἀπόν. 1285
ΧΟ. νῦν δ' ἔσθ' ὁ τλήμων ἔν τινι σχολῇ κακοῦ;
ΕΞ. βοᾷ διοίγειν κλῆθρα καὶ δηλοῦν τινα
τοῖς πᾶσι Καδμείοισι τὸν πατροκτόνον,
τὸν μητρός, αὐδῶν ἀνόσι' οὐδὲ ῥητά μοι,
ὡς ἐκ χθονὸς ῥίψων ἑαυτόν, οὐδ' ἔτι 1290
μενῶν δόμοις ἀραῖος, ὡς ἠράσατο.
ῥώμης γε μέντοι καὶ προηγητοῦ τινος
δεῖται· τὸ γὰρ νόσημα μεῖζον ἢ φέρειν.
δείξει δὲ καὶ σοί· κλῆθρα γὰρ πυλῶν τάδε
διοίγεται· θέαμα δ' εἰσόψει τάχα 1295
τοιοῦτον οἷον καὶ στυγοῦντ' ἐποικτίσαι.

ομμός. ΧΟ. ὦ δεινὸν ἰδεῖν πάθος ἀνθρώποις,

which Blaydes adopts, reading *αἱματοῦς*. **1280** *οὐ μόνου κακὰ* MSS. *οὐ μόνου κάτα* Otto. The same emendation had been made by me independently. It is received by Wolff and Wecklein.—*οὐ μόνῳ κακὰ* Schneidewin; *οὐ μόνου παρα* Kennedy; *οὐ μόνου μόνῳ* Lachmann; *οὐχ ἑνὸς μόνου* Porson; *οὐκ ἀνδρὸς μόνου* Arndt; *οὐ*

O. C. 1502 *ὀμβρία | χάλαζ' ἐπιρράξασα*. Pindar has *ἐν πολυφθόρῳ...Διὸς ὄμβρῳ | ἀναρίθμων ἀνδρῶν χαλαζάεντι φόνῳ* (*Isthm.* 4. 49) of a slaughter in which death-blows are rained thick as hail; and so *χάλαζαν αἵματος* (*I.* 6. 27): so that the resemblance is only verbal.

1280 f. Soph. cannot have written these two verses as they stand; and the fault is doubtless in 1280. Porson's **οὐχ ἑνὸς μόνου**, though plausible, is in sense somewhat weak, and does not serve to connect 1280 with 1281. In the conjecture, **οὐ μόνου κάτα**, the force of the prep. is suitable to the image of a descending torrent which overwhelms: and for its place cp. *Ai.* 969 *τί δῆτα τοῦδ' ἐπεγγελῷεν ἂν κάτα*; *id.* 302 *λόγους... τοὺς μὲν Ἀτρειδῶν κάτα*.

1282 ὁ πρὶν, = which they had till lately: **παλαιὸς**, because the house of the Labdacidae was *ἀρχαιόπλουτος*; tracing its line to Cadmus and Agenor, 268.

1283 δικαίως, in a true sense: cp. 853.

1284 f. Instead of *κακὰ πάντα, ὅσα ὀνομάζεται, πάρεστιν*, we have **ὅσα ὀνόματα πάντων κακῶν ἐστι**, (*τούτων*) **οὐδὲν ἄπεστιν**: *ὄνομα κακοῦ* standing for *κακὸν ὀνομαζόμενον*. So Aesch. *P. V.* 210 **Γαῖα**, *πολλῶν ὀνομάτων μορφὴ μία = μορφὴ μία θεᾶς πολλαχῶς ὀνομαζομένης*.

1286 ἔν τινι is right. Even if *τίς σχολὴ κακοῦ* could mean '*what form of* respite from misery?' **τίνι** would be less suitable. The Chorus mean: 'and is he now calmer?'—to which the answer is that he is *still* vehemently excited.

1289 μητέρ' (Schneidewin), suggested by Ar. *Vesp.* 1178, would debase this passage.

1291 δόμοις ἀραῖος, fraught with a curse for the house, making it accursed, **ὡς ἠράσατο**, in terms of his own curse (238 *μήτ' εἰσδέχεσθαι. μήτε προσφωνεῖν*, κ.τ.λ.), according to which anyone who

From the deeds of twain such ills have broken forth, not on one alone, but with mingled woe for man and wife. The old happiness of their ancestral fortune was aforetime happiness indeed; but to-day—lamentation, ruin, death, shame, all earthly ills that can be named—all, all are theirs.

CH. And hath the sufferer now any respite from pain?

2 ME. He cries for some one to unbar the gates and show to all the Cadmeans his father's slayer, his mother's—the unholy word must not pass my lips,—as purposing to cast himself out of the land, and abide no more, to make the house accursed under his own curse. Howbeit he lacks strength, and one to guide his steps; for the anguish is more than man may bear. And he will show this to thee also; for lo, the bars of the gates are withdrawn, and soon thou shalt behold a sight which even he who abhors it must pity.

OEDIPUS.

CH. O dread fate for men to see, Kommos.

μονόστολα Winckelmann; *οὐ μονοζυγῆ* Hermann.—Dindorf rejects vv. 1280, 1281 as spurious. **1283** *τῇδε θἠμέρᾳ*] *τῇδέθ' ἡμέραι* L. (The final *ι*, which might easily be taken for a comma, is from a later hand.) *τῇδ' ἐν ἡμέρᾳ* Erfurdt. Cp. *Ai.* 756 *τῇδε θἠμέρᾳ*. **1284** *ἄτε* L 1st hand, corrected to *ἄτῃ*. **1286** *ἐν τίνι* L.

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was knowingly *ξυνέστιος* with the criminal incurred the like curse as he (270). Cp. Eur. *Med.* 608 *καὶ σοῖς ἀραῖα γ' οὖσα τυγχάνω δόμοις*, *i.e.* bring a curse on it. *I. T.* 778 (*κόμισαί με*)...*ἢ σοῖς ἀραῖα δώμασιν γενήσομαι*. Aesch. *Ag.* 236 *φθόγγον ἀραῖον οἴκοις*. Not **μενῶν δόμοις**, as though the dat. were locative, like *γῇ*, 1266.

1293 **ἢ φέρειν**: Eur. *Hec.* 1107 *κρείσσον' ἢ φέρειν κακά*: the fuller constr., Her. 3. 14 *μέζω κακὰ ἢ ὥστε ἀνακλαίειν*.

1294 The subject to **δείξει** is Oedipus. Cp. *Ai.* 813 *χωρεῖν ἕτοιμος, κοὐ λόγῳ δείξω μόνον*. *O. C.* 146 *δηλῶ δ'*: 'and I prove it' (viz. that I am wretched), like *τεκμήριον δέ*. In Ar. *Eccl.* 933 *δείξει γε καὶ σοί· τάχα γὰρ εἶσιν ὡς ἐμέ*, a person just mentioned is the subject of both verbs, as just afterwards we have, *ib.* 936, *δείξει τάχ' αὐτός*. On the other hand the verb seems really impersonal in Ar. *Ran.* 1261 *πάνυ γε μέλη θαυμαστά· δείξει δὴ τάχα* (for the subject cannot well be either *μέλη* or Aeschylus): and so in Her. 2. 134 *διέδεξε*, it was made clear: as 2. 117 *δηλοῖ*, it is manifest. In 3. 82, however, the subject to *διέδεξε* may be *μουναρχίη*. Cp. Plat. *Hipp. mai.* 288 B *εἰ δ' ἐπιχειρήσας ἔσται καταγέλαστος, αὐτὸ δείξει* (the event will show): cp. *Theaet.* 200 E, and see on 341. The central door of the palace is now opened. Oedipus comes forth, leaning on attendants; the bloody stains are still upon his face.

1296 **οἷον ἐποικτίσαι**, proper for one to pity, **καὶ στυγοῦντα**, even though he abhors it. The infin. with *οἷος*, as with other adjectives of ability or fitness (*ἱκανός*, *ἐπιτήδειος*, etc.): so, too, with *ὅσος* as=sufficient': Xen. *An.* 4. 1. 5 *ἐλείπετο τῆς νυκτὸς ὅσον σκοταίους διελθεῖν τὸ πεδίον*. Cp. *Tr.* 672: fr. 598. 8 *φεῦ· κἂν ἀνοικτίρμων τις οἰκτίρειέ νιν*.

1297—1368 A *κομμός* (see p. 9). The Chorus begin with anapaests (1297—1306). The first words uttered by Oedipus are in the same measure (1307—1311). Then, after a single iambic trimeter spoken by the Chorus (1312), (1) *1st strophe* 1313—1320=(2) *1st antistrophe* 1321—1328; (3) *2nd strophe* 1329—1348=(4) *2nd antistrophe* 1349—1368. Oedipus here speaks in dochmiac measures blended with iambic; the Chorus, in iambic trimeters or dimeters only. The effect of his passionate despair is thus heightened by metrical contrast with

ὦ δεινότατον πάντων ὅσ' ἐγὼ
προσέκυρσ' ἤδη. τίς σ', ὦ τλῆμον,
προσέβη μανία; τίς ὁ πηδήσας
μείζονα δαίμων τῶν μακίστων
πρὸς σῇ δυσδαίμονι μοίρᾳ;
φεῦ φεῦ, *δύστην'·
ἀλλ' οὐδ' ἐσιδεῖν δύναμαί σ', ἐθέλων
πόλλ' ἀνερέσθαι, πολλὰ πυθέσθαι,
πολλὰ δ' ἀθρῆσαι·
τοίαν φρίκην παρέχεις μοι.

ΟΙ. αἰαῖ, φεῦ φεῦ, δύστανος ἐγώ,
ποῖ γᾶς φέρομαι τλάμων; πᾷ μοι
φθογγὰ *διαπωτᾶται φοράδην;

1299 τλῆμον has been made from τλήμων in L. After this verse, v. 1302 (πρὸς σῇ .. μοίρᾳ) had been written by an oversight, but has been partially erased, dots having been placed above it: and it is repeated in its proper place. **1301** μακίστων] In L the 1st hand had written κακίστων, but altered the initial κ into μ. Some of the later MSS. (as B and V) have κακίστων. **1303** φεῦ φεῦ δύστανος L, and so most of the later MSS.: but T has φεῦ φεῦ δύσταν', which is preferred by Hermann and Bothe. The latter writes δύστην', (and so Elmsley,) because Sophocles did not admit Doric forms in choral anapaests. That rule is subject to exceptions (see on *Ant.* 110): but here, at least, the Doric form seems unsuitable; see commentary. I formerly read φεῦ δύστανος (the ὅς could be excused by the pause); but now prefer the other reading. Dindorf deletes the words, on the assumption that

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a more level and subdued strain of sorrow. Compare *Ai.* 348—429, where the κομμός has in this sense a like character. Some regard the κομμός as beginning only at 1313; less correctly, I think. Its essence is the antiphonal lament rather than the antistrophic framework.

1298 ὅσα...προσέκυρσα: I know no other example of an accus. after προσκυρεῖν, which usu. takes the dat.: but the compound can at least claim the privilege of the simple κυρεῖν. The neut. plur. accus. of *pronouns* and *adjectives* can stand after τυγχάνειν and κυρεῖν, not as an accus. directly governed by the verb, but rather as a species of cognate or adverbial accus.: *Ph.* 509 ἄθλ' οἷα μηδεὶς τῶν ἐμῶν τύχοι φίλων: *O. C.* 1106 αἰτεῖς ἃ τεύξει (which need not be explained by attraction): Aesch. *Cho.* 711 τυγχάνειν τὰ πρόσφορα, *ib.* 714 κυροῦντων...τὰ πρόσφορα: Eur. *Ph.* 1666 οὐ γὰρ ἂν τύχοις τάδε: cp. Munro on *Ag.* 1228 ff. οἷα...τεύξεται in *Journ. Phil.* XI. 134. In *Hipp.* 746 τέρμονα κύρων is not similar, since κύρων='reaching,' and the accus. is like that after ἀφικνεῖσθαι.

1300 ff. ὁ πηδήσας...μοίρᾳ; 'who is the deity that hath sprung upon thy hapless life with a leap greater than the longest leap?' *i.e.* 'has given thee sorrow which almost exceeds the imaginable limit of human suffering?' For μείζονα τῶν μακίστων see on 465 ἄρρητ' ἀρρήτων. The idea of a malignant god leaping *from above* on his victim is frequent in Greek tragedy: see on 263. But here μακίστων, as in 311 ἵνα, combines the notion of swooping from above with that of leaping *to a far point*,—as with Pindar μακρὰ...ἄλματα (*Nem.* 5. 19) denote *surpassing* poetical efforts. We should then conceive the δυσδαίμων μοῖρα, the ill-fated life, as an attacked region, *far into* which the malign god springs. Here we see a tendency which may sometimes be observed in the imagery (lyric especially) of Sophocles: the *image* is slightly crossed and blurred by the interposing notion of the *thing*: as here he was thinking,

O most dreadful of all that have met mine eyes! Unhappy one, what madness hath come on thee? Who is the unearthly foe that, with a bound of more than mortal range, hath made thine ill-starred life his prey?

Alas, alas, thou hapless one! Nay, I cannot e'en look on thee, though there is much that I would fain ask, fain learn, much that draws my wistful gaze,—with such a shuddering dost thou fill me!

Oe. Woe is me! Alas, alas, wretched that I am! Whither, whither am I borne in my misery? How is my voice swept abroad on the wings of the air?

they came in from 1308.—σ' *ἐθέλων* r: *σε θέλων* L. **1304** Nauck rejects as spurious the words *πόλλ' ἀνερέσθαι, πολλὰ πυθέσθαι, πολλὰ δ' ἀθρῆσαι.* **1307 f.** L has *αἳ αἳ αἳ | φεῦ φεῦ· δύστανος ἐγώ· ποῖ γᾶς* | etc. Some of the later MSS. have *αἳ* four times (as T), others only twice (as V^4, Δ). I now think that the latter is most probably right, in view of the division of the verses. **1309** L has *φέρομαι τλάμων· πᾶι μοι φθογγὰ | διαπέταται φοράδην* |. The only variants for *διαπέταται* in the later MSS. are the corrupt *διέπταται* and *διαπέπταται*, both of which probably arose from *διαπέταται* itself. Musgrave and Seidler conjectured *διαπωτᾶται*, and so Blaydes: Kennedy, *πέταται*: F. Bellermann, *διαπεπότηται* (Dor. for *-πεπότηται*), so that the verse should be a proceleusmaticus (– ⏑ ⏑ | ⏑ – ⏑ ⏑ ⏑). Nauck, following Dindorf's former view, writes *πᾷ μοι φθογγά*; without any verb; and then, *φοράδην, ὦ*

'what suffering *could have gone further?*' See on *δι' αἰθέρα τεκνωθέντες*, 866. With Aeschylus, on the other hand, the obscurity of imagery seldom or never arises from indistinctness of outline, but more often from an opposite cause,—the vividly objective conception of abstract notions.

1302 πρὸς with dat., after a verb of throwing or falling, is warranted by epic usage: *Od.* 5. 415 *μήπως μ' ἐκβαίνοντα βάλῃ λίθακι ποτὶ πέτρῃ | κῦμα μέγ' ἄρπαξαν*: *Il.* 20. 420 *λιαζόμενον προτὶ γαίῃ*, sinking to earth. *Ai.* 95 *πρὸς...στρατῷ*, 97 *πρὸς Ἀτρείδαισιν* are different, since no motion is strictly implied. Here the conjecture *ἐπὶ* is metrically admissible (*Ag.* 66 *κάμακος θήσων Δαναοῖσι*, *Pers.* 48 *φοβερὰν ὄψιν προσιδέσθαι*), but needless.

1303 The Attic **δύστην'** harmonises with *σῇ* (1302) and *φρίκην* (1306), while *δύσταν'* would hardly be confirmed by *μακίστων*, since Tragedy used the latter form, and not *μήκιστος*, in dialogue also (Aesch. fr. 275: cp. *Ag.* 289: so *Pers.* 698 *μακιστῆρα*). The use of Attic forms by the Chorus helps to bring out the more passionate lyric tone which Doricisms lend to the words of Oedipus (1307 f.). Cp. n. on *Ant.* 804 f.

1304 The fate of Oedipus is a dark and dreadful mystery into which they are fain to peer (**ἀνερέσθαι, πυθέσθαι**: cp. the questions at 1299 ff., 1327): in its visible presentment it has a fascination (**ἀθρῆσαι**) even for those whom it fills with horror.

1310 διαπέταται (MSS.) is unquestionably corrupt. The view that these are anapaests of the 'freer kind' ('ex liberioribus,' Herm.) does not explain a verse which is not anapaestic at all. **διαπωτᾶται** is far the most probable remedy. The epic *πωτᾶσθαι*, which Pind. uses, is admissible in lyrics. When there is no caesura after the 2nd foot, there is usually one in the 3rd: cp. however Aesch. *P. V.* 172 *καί μ' οὔ τι μελιγλώσσοις πειθοῦς*: and Ar. *Av.* 536, *Pax* 1002. Cp. *O. C.* 1771 *διακωλύσω|μεν ἰόντα φόνον*. The wilder and more rugged effect of such a rhythm makes it preferable here to *φθογγὰ φοράδην διαπωτᾶται*, though the hiatus before *ἰὼ* (in 1311) would be justified by the pause. To the conjecture **πέτεται** (or **πέταται**) it may be objected that the notion of dispersed sounds supports the compound with *διά*. Hermann simply omitted *διαπέταται*, dividing thus: *αἰαῖ— | δύστανος— | τλάμων*; *πᾶ μοι φθογγὰ φοράδην*; Bergk, *πᾶ μοι | φθογγά*; *διά μοι πέταται φοράδην*. Schneidewin

ἰὼ δαῖμον, ἵν' ἐξήλου.
ΧΟ. ἐς δεινόν, οὐδ' ἀκουστόν, οὐδ' ἐπόψιμον.

στρ. α'. ΟΙ. 1 ἰὼ σκότου
2 νέφος ἐμὸν ἀπότροπον, ἐπιπλόμενον ἄφατον,
3 ἀδάματόν τε καὶ δυσούριστον <ὄν.> 1315
4 οἴμοι,
5 οἴμοι μάλ' αὖθις· οἷον εἰσέδυ μ' ἄμα
6 κέντρων τε τῶνδ' οἴστρημα καὶ μνήμη κακῶν.
ΧΟ. 7 καὶ θαῦμά γ' οὐδὲν ἐν τοσοῖσδε πήμασιν
8 διπλᾶ σε πενθεῖν καὶ διπλᾶ φέρειν κακά. 1320

ἀντ. α'. ΟΙ. 1 ἰὼ φίλος,
2 σὺ μὲν ἐμὸς ἐπίπολος ἔτι μόνιμος· ἔτι γὰρ
3 ὑπομένεις με τὸν τυφλὸν κηδεύων.
4 φεῦ φεῦ·

δαῖμον, ἐνήλω. **1311** *lὼ δαῖμον ἵν' ἐξήλου* L (*ἐξήλω* r): *ἐξήλλου* Hermann: *ἐνήλω* Nauck. **1314** *ἐπιπλώμενον* L. Some of the later MSS. have this reading. In Bodl. Laud. 54 *o* is written over *ω*, with gl. *ἐπερχόμενον*. Others have the true *ἐπιπλόμενον* (as B, E, V^2, Bodl. Barocc. 66). **1315** *ἀδάματον* MSS.: *ἀδάματον* Hermann.—*δυσούριστον* MSS.: *δυσούριστον ὄν* Hermann. I conjecture *δυσοὔριστ' ἰόν*. **1320** *φο-*

(ed. Nauck) *πᾶ μοι φθογγά*; | *φοράδην*, *ὦ δαῖμον*, *ἐνήλω*.—**φοράδην** = 'in the manner of that which is carried'; here correlative to *φέρεσθαι* as said of things which are *swept onward* by a tide or current: thus, of persons deficient in self-restraint, Plat. *Theaet.* 144 B *ἅττοντες φέρονται ὥσπερ τὰ ἀνερμάτιστα πλοῖα*, they are hurried away on currents like boats without ballast: *Crat.* 411 C *ῥεῖν καὶ φέρεσθαι*: *Rep.* 496 D *πνεῦμα φερόμενον*. He has newly lost the power of seeing those to whom he speaks. He feels as if his voice was *borne from him on the air* in a direction over which he has no control. With the use of the adverb here, cp. *βάδην*, *δρομάδην*, *σύδην*. Elsewhere **φοράδην** is parallel with *φέρεσθαι* as = to be carried, instead of walking: Eur. *Andr.* 1166 *φοράδην...δῶμα πελάζει*, *i.e.* borne in a litter: Dem. or. 54 § 20 *ὑγιὴς ἐξελθὼν φοράδην ἦλθον οἴκαδε*. Such adverbs in *-δην*, which were probably accusatives cognate to the notion of the verb, are always formed from the verbal stem, (*a*) directly, like *βά-δην*, or (*b*) with modified vowel and inserted *α*, like *φοράδην* instead of **φερδην*, *σποράδην* instead of **σπερδην*.

1311 ἐξήλου. In a paroemiac, the foot before the catalectic syllable is usually an anapaest, seldom, as here (*ἐξήλ*—), a spondee: but cp. Aesch. *Pers.* 33 *ἵππων τ' ἐλατὴρ Σωσθάνης*: *Suppl.* 7 *ψήφῳ πόλεως γνωσθεῖσαι*: *ib.* 976 *βάξει λαῶν ἐν χώρῳ*: *Ag.* 366 *βέλος ἡλίθιον σκήψειεν*. L and A are of the MSS. which give **ἐξήλου**: and good MS. authority supports *ἐνήλου* in Aesch. *Pers.* 516, *εἰσαλοίμην* in Soph. fr. 685, *ἥλοντο* in Xen. *Hellen.* 4. 4. 11. The evidence, so far as it goes, seems to indicate that, while *ἠλάμην* (itself rare in prose) was preferred in the indicative, a form *ἠλόμην* was also admitted: see Veitch, *Irreg. Verbs*, ed. of 1879. Blaydes gives **ἐξήλω**: Elms. gave **ἐξάλω**, 'inaudite *δωρίζων*,' in Ellendt's opinion: but Veitch quotes Theocr. 17. 100 *ἐξάλατο*. The imperf. **ἐξήλλου**, which Dindorf, Campbell and others read, was explained by Hermann as = *tendebas*, *i.e.* 'whither wast thou *purposing to* leap?' To this I feel two objections: (1) the unfitness of thus representing a swift act: (2) the use of **ἵνα**, which means *where*. This could not be used with the *imperfect of a verb*

Oh my Fate, how far hast thou sprung!

CH. To a dread place, dire in men's ears, dire in their sight.

OE. O thou horror of darkness that enfoldest me, visitant unspeakable, resistless, sped by a wind too fair! 1st strophe.

Ay me! and once again, ay me!

How is my soul pierced by the stab of these goads, and withal by the memory of sorrows!

CH. Yea, amid woes so many a twofold pain may well be thine to mourn and to bear.

OE. Ah, friend, thou still art steadfast in thy tendance of me,—thou still hast patience to care for the blind man! Ah me! 1st antistrophe.

ρεῖν L, with some of the later MSS.: others (including A) have *φέρειν*. See comment. Nauck gives *θροεῖν*. **1323** *με* Erfurdt: *ἐμὲ* MSS. (Instead of *ἐμὲ τὸν τυφλόν*, T has *τόν γε τυφλόν*, an attempt to restore the metre.) Hermann conjectured *ἔτι γὰρ ὑπομένεις· τυφλόν τε κήδευε* (with *δυσούριστον οἴμοι* in 1315). For *κηδεύων*, Linwood

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of motion (as *ἵνα ἔβαινε*, instead of *οἴ*), but only with the *perfect*, as *ἵνα βέβηκε* (*i.e.* where *is* he now) or the aorist when equivalent to the perfect: as *O. C.* 273 *ἱκόμην* (I *have* come) *ἵν' ἱκόμην*. So, here, the aor. alone seems admissible: **ἵν' ἐξήλου**, where *hast* thou leaped to, *i.e.* where *art* thou? cp. 1515 *ἵν' ἐξήκεις*, and see on 947.

1314 ἀπότροπον = *ὅ τις ἂν ἀποτρέποιτο* (Hesych.): and so *Ai.* 608 *τὸν ἀπότροπον ἀΐδηλον Ἅιδαν*, such as all would turn away from, abhorred. Not, 'turning away from others,' 'solitary,' as Bion *Idyll.* 2. 2 *τὸν ἀπότροπον...Ἔρωτα.*—**ἐπιπλόμενον** = *ἐπιπελόμενον*, pres. part., as *Od.* 7. 261 *ἐπιπλόμενον ἔτος ἦλθε*.

1315 δυσούριστον is defective by one syllable as compared with 1323 *τυφλὸν κηδεύων*. Now the second syllable of *κηδεύων* is 'irrational,' *i.e.* it is a long syllable doing metrical duty for a short one (the third of an antibacchius, – – ⏑). Hence in this verse also the penultimate syllable can be either long or short. Hermann's **δυσούριστον ὅν** is therefore metrically admissible. It is, however, somewhat weak, and the sound is most unpleasing. I should rather propose **δυσούριστ' ἰόν**: for the adverbial neut. plur., cp. *ὑπέροπτα...πορεύεται* (883, where see note); for the part., Plat. *Legg.* 873 E *παρὰ θεοῦ...βέλος ἰόν*. Nauck conjectured **δυσοιώνιστον**. Blaydes gives **δυσεξούριστον** (not found), in the dubious sense of 'hard to escape from.'

1318 κέντρων, not literally the pins of the brooches, (which we can scarcely suppose that he still carried in his hands,) but the stabs which they had dealt: as piercing pangs are *κέντρα*, *Tr.* 840.

1319 ἐν τοσοῖσδε πήμασιν, when thy woes are so many: cp. 893 *ἐν τοῖσδ'*.

1320 πενθεῖν...καὶ φέρειν. The form of the sentence, in dependence on *θαῦμα οὐδέν*, seems to exclude the version: 'It is not strange that, *as* you bear, *so* you should mourn, a double pain' (parataxis for hypotaxis). Rather the sense is: 'that you should *mourn* (aloud) and (inwardly) *suffer* a double pain'—*i.e.*, the physical pain of the wounds, and the mental pain of retrospect. I do not agree with Schneidewin in referring **διπλᾶ πενθεῖν** to the double *οἴμοι* (1316 f.) as = 'make a twofold lament.' The **φέρειν** of A must be right. *φορεῖν* can stand for *φέρειν* 'to carry' when habitual carrying is implied (Her. 3. 34, and of bearers in *Tr.* 965): or fig., of mental habit (*ἦθος φορεῖν Ant.* 705): but *φορεῖν κακά* could only mean 'to carry ills about with thee'; which is not appropriate here.

1322 μόνιμος, steadfast: Xen. *Cyr.* 8. 5. 11 *οἱ μονιμώτατοι πρόσθεν ὄντες* (said of hoplites). Cp. *Ai.* 348 ff. where Ajax addresses the Chorus as *μόνοι ἐμῶν φίλων, | μόνοι ἐμμένοντες ἔτ' ὀρθῷ νόμῳ*.

5 οὐ γάρ με λήθεις, ἀλλὰ γιγνώσκω σαφῶς, 1325
6 καίπερ σκοτεινός, τήν γε σὴν αὐδὴν ὅμως.
ΧΟ. 7 ὦ δεινὰ δράσας, πῶς ἔτλης τοιαῦτα σὰς
8 ὄψεις μαρᾶναι; τίς σ' ἐπῆρε δαιμόνων;

στρ. β'. ΟΙ. 1 Ἀπόλλων τάδ' ἦν, Ἀπόλλων, φίλοι,
2 ὁ κακὰ κακὰ τελῶν ἐμὰ τάδ' ἐμὰ πάθεα. 1330
3 ἔπαισε δ' αὐτόχειρ νιν οὔτις, ἀλλ' ἐγὼ τλάμων.
4 τί γὰρ ἔδει μ' ὁρᾶν,
5 ὅτῳ γ' ὁρῶντι μηδὲν ἦν ἰδεῖν γλυκύ; 1335
ΧΟ. 6 ἦν ταῦθ' ὅπωσπερ καὶ σὺ φής.
ΟΙ. 7 τί δῆτ' ἐμοὶ βλεπτόν, ἢ
8 στερκτόν, ἢ προσήγορον
9 ἔτ' ἔστ' ἀκούειν ἡδονᾷ, φίλοι;
10 ἀπάγετ' ἐκτόπιον ὅτι τάχιστά με, 1340
11 ἀπάγετ', ὦ φίλοι, τὸν *μέγ' ὀλέθριον,
12 τὸν καταρατότατον, ἔτι δὲ καὶ θεοῖς 1345
13 ἐχθρότατον βροτῶν.
ΧΟ. 14 δείλαιε τοῦ νοῦ τῆς τε συμφορᾶς ἴσον,
15 ὡς σ' ἠθέλησα μηδέ γ' *ἂν γνῶναί ποτε.

proposed *κηδεμών*. **1330** In L the 1st hand wrote *ὁ κακὰ τελῶν τάδ' ἐμὰ πάθεα*: an early hand added a second *κακὰ* after *ὁ*, and a second *ἐμὰ* before *τάδ'*. Many of the later MSS. have *κακὰ* only once (the second having been taken for a dittographia), while they have *ἐμὰ* twice (owing to the interposed *τάδ'*). **1339** *ἡδονᾷ* MSS.: *ἀδονᾷ* Dindorf. **1341** *τὸν ὀλέθριον μέγαν* L: *τὸν ὀλέθριον μέγα* r (B, E, T): *τὸν μέγ' ὀλέθριον* Erfurdt. Turnebus conjectured *τὸν ὀλεθρον μέγαν* (received by Brunck and others): Bergk, *τὸν ὄλεθρόν με γᾶς*. **1348** L has *ὡσ* (made from *ὅσσ'* or *ὅσ*) *σ' ἠθέ-*

1325 A distinct echo of *Il.* 24. 563 *καὶ δὲ σὲ γιγνώσκω, Πρίαμε, φρεσίν, οὐδέ με λήθεις*. Besides *λήθω, λήσω, λέληθα*, Soph. has *ἔληθον* (*El.* 1359). Cp. *O. C.* 891, where Oed. recognises the voice of Theseus.

1326 σκοτεινός: cp. *Ai.* 85 *ἐγὼ σκοτώσω βλέφαρα καὶ δεδορκότα*.

1329 f. Ἀπόλλων. The memory of Oedipus (cp. 1318) is connecting the oracle given to him at Delphi (789) with the mandate which afterwards came thence (106). Apollo was the author of the doom (**τελῶν**), but the instrument of execution (**ἔπαισε**) was the hand of Oedipus.

1330 ὁ κακὰ κακὰ κ.τ.λ. The dochmiac metre is sound (see Metrical Analysis): it is *νομάδος* in the antistrophe (1350) which is corrupt. Prof. Campbell, however, retaining the latter, here changes the second **κακὰ** to *κακῶς*, and the first **ἐμὰ** to *ἐμοί*. The iteration of **τάδε, κακὰ, ἐμὰ** is in a style which the lyrics of tragedy admitted where vehement agitation was expressed. Euripides carried it to excess. But here, at least, it is in place.

1331 νιν, *τὰς ὄψεις* (1328).—**οὔτις** (**ἄλλος**), **ἀλλ'**: cp. *Od.* 8. 311 *ἀτὰρ οὔ τί μοι αἴτιος ἄλλος | ἀλλὰ τοκῆε δύω*. Schneid. cp. *Il.* 21. 275 *ἄλλος δ' οὔτις μοι τόσον αἴτιος οὐρανιώνων | ἀλλὰ* [instead of *ὅσον*] *φίλη μήτηρ*.

1337 ff. The simple mode of expression would have been: *τί ἐμοὶ ἡδέως βλεπτόν, ἢ στερκτόν, ἢ ἀκουστὸν ἔτ' ἐστίν*; what henceforth can be pleasurably seen,

Thy presence is not hid from me—no, dark though I am, yet know I thy voice full well.

CH. Man of dread deeds, how couldst thou in such wise quench thy vision? What more than human power urged thee?

OE. Apollo, friends, Apollo was he that brought these my woes to pass, these my sore, sore woes: but the hand that struck the eyes was none save mine, wretched that I am! Why was I to see, when sight could show me nothing sweet? 2nd strophe.

CH. These things were even as thou sayest.

OE. Say, friends, what can I more behold, what can I love, what greeting can touch mine ear with joy? Haste, lead me from the land, friends, lead me hence, the utterly lost, the thrice accursed, yea, the mortal most abhorred of heaven!

CH. Wretched alike for thy fortune and for thy sense thereof, would that I had never so much as known thee!

λησα μὴδ' (*sic*) ἀναγνῶναί ποτ' ἄν. Instead of ποτ' ἄν, some later MSS. (including A) have ποτε. As in 561 ἄν μετρηθεῖεν was corrupted to ἀναμετρηθεῖεν, so here ἀναγνῶναι is probably a corruption of ἂν γνῶναι. Hermann restored ὡς σ' ἠθέλησα μηδέ γ' ἂν γνῶναί ποτε. This is slightly nearer to the MSS. than Dindorf's ὡς ἠθέλησα μηδέ σ' ἂν γνῶναί ποτε: and γε suits the emphasis ('never so much as known thee').—Dobree proposed ὥς σ' ἠθέλησα μηδαμὰ γνῶναί ποτ' ἄν. (For the short vowel lengthened before γν, cp. *El.* 547 σῆς δίχα γνώμης, *Tr.* 389 οὐκ ἀπὸ γνώμης.) Wecklein (*Ars Soph. em.* p. 21)

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or loved, or heard by me? But instead of the third clause, we have ἢ **προσήγορον** | ἔτ' ἔστ' ἀκούειν ἡδονᾷ, 'or what greeting is it longer possible for me to hear with pleasure?' **προσήγορον**, passive in *Ph.* 1353, is here active, as in *Ant.* 1185 Παλλάδος θεᾶς | ὅπως ἱκοίμην εὐγμάτων προσήγορος. **ἡδονᾷ**, modal dat. adverbially, as ὀργῇ 405. The form ἡδονάν, intermediate between Attic ἡδονήν and Doric ἀδονάν, is given by L in *El.* 1277, where Herm. keeps it, but most edd. give ἀδονάν. If right, it was a compromise peculiar to tragedy. The Doricism of scenic lyrics was not thoroughgoing: here, for instance, we have τλάμων (1333) yet προσήγορον (1338).

1340 ἐκτόπιον: cp. 1411 θαλάσσιον, and see Appendix on v. 478.

1341 τὸν μέγ' ὀλέθριον is a certain correction of the MS. τὸν ὀλέθριον μέγαν (or μέγα), a corruption due to the omission and subsequent marginal insertion of μέγα. Cp. *Il.* 1. 158 ὦ μέγ' ἀναιδές: 16. 46 μέγα νήπιος: *Ph.* 419 μέγα | θάλλοντες. The antistrophic words are αὐτὸς ἔφυν τάλας (1363). **ὀλέθριον**, pass., 'lost,' as *Tr.* 878 τάλαιν' ὀλεθρία. τίνι τρόπῳ θανεῖν σφε φής; The objections to the conject. **ὄλεθρον μέγαν** (metrically admissible as a dochmiac, if the second of ὄλεθρον is made short) are: (1) the awkward necessity of supplying ὄντα in order to defend the position of μέγαν: (2) the phrase ὄλεθρον, which belongs to the colloquial vocabulary of abuse; Dem. or. 18 § 127 περίτριμμα ἀγορᾶς, ὄλεθρος γραμματεύς.

1347 He is to be pitied alike for the intrinsic misery of his fate, and for his full apprehension (συνέσεως, schol.) of it. A clouded mind would suffer less.

1348 ἂν with **ἠθέλησα**: **γε** emphasises **μηδέ**. Oedipus had been the all-admired (8), the 'saviour of the land' (48). But now the Theban elders wish that they had never so much as heard his name or looked upon his face. That bitter cry is drawn from them by the very strength of their sympathy: for his ruin was the result of his coming to Thebes. The objections to the reading of the MSS., **ὥς σ' ἠθέλησα μηδ' ἀναγνῶναί ποτε**, are these: (1) Eur. *Helen.* 290 has the 1st aor. pass., ἀνεγνώσθημεν ἄν, 'we should have been recognised': but ἀναγιγνώσκειν occurs nowhere else in tragedy; and in Attic its regular sense was 'to read,' or in the 1st

ἀντ. β'. ΟΙ. 1 ὅλοιθ' ὅστις ἦν ὃς ἀγρίας πέδας
2 †νομάδ'† ἐπιποδίας ἔλυσ' ἀπό τε φόνου
3 ἔρρυτο κἀνέσωσέ μ', οὐδὲν εἰς χάριν πράσσων.
4 τότε γὰρ ἂν θανὼν
5 οὐκ ἦν φίλοισιν οὐδ' ἐμοὶ τοσόνδ' ἄχος.
ΧΟ. 6 θέλοντι κἀμοὶ τοῦτ' ἂν ἦν.
ΟΙ. 7 οὔκουν πατρός γ' ἂν φονεὺς
8 ἦλθον, οὐδὲ νυμφίος
9 βροτοῖς ἐκλήθην ὧν ἔφυν ἄπο.
10 νῦν δ' ἄθεος μέν εἰμ', ἀνοσίων δὲ παῖς,
11 ὁμογενὴς δ' ἀφ' ὧν αὐτὸς ἔφυν τάλας.

ὥς σ' ἠθέλησα μηδάμ' ἂν γνῶναί ποτε. **1349** ἀγρίας] ἀπ' ἀγρίας L. Triclinius rightly struck out ἀπ', which was probably added to make the construction of the gen. clearer. Hermann preferred to omit ἦν, reading, ὅλοιθ' ὅστις, ὃς μ' ἀπ' ἀγρίας πέδας. **1350** νομάδος ἐπιποδίας | ἔλυσεν ἀπό τε φόνου | ἔρρυτο κἀνέσωσεν L. ἔλυσεν has been made by an early hand from ἔλαβέμ' (Campbell thinks, from ἔλαβέν μ'), above which had been written ὕσ. The later MSS. have ἔλυσεν (as A), ἔλυσέ μ' (E), ἔλυσ' ἐμ' (V⁴),

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aor. act., 'to persuade.' I have not found a single example of *ἀναγιγνώσκω* as = *ἀναγνωρίζω* ('to recognise') in Thuc., Plato, Xen., or the Orators. (2) But the 2nd aor. has that sense in Homer, in Pindar (*Isthm.* 2. 23) and in Herod. (2. 91): may not an Attic poet have followed them? Granted. The sense required here, however, after **μηδέ**, is to *know*, not to *recognise:* the latter would be pointless. (3) The ellipse of *ἄν* with the aor. *ἠθέλησα* would be strangely harsh. Such an ellipse with the *imperf.* sometimes occurs: as Antiphon or. 5 § 1 *ἐβουλόμην* (and so Ar. *Ran.* 866), *ib.* § 86 *ἠξίουν*. But if, as seems clear, *ἄν* is *required* here, then the probability is strengthened that **ἀναγνῶναι** arose from **ἂν γνῶναι**. Between Dindorf's **ὡς ἠθέλησα μηδέ σ' ἂν γνῶναι** and Hermann's **ὥς σ' ἠθέλησα μηδέ γ' ἂν γνῶναι** the question is: Which is more likely to have passed into the reading of the MSS.? Now they have **ὡς σ'**, and the loss of **γ'** through a confusion with the same letter in **γνῶναι** is slightly more probable than the double error of omitting **σ'** before **ἂν** and inserting it after **ὡς**.

1350 The **νομάδος** of the MSS. is corrupt. It would require an improbable alteration in the strophe (see on 1330); and it yields no good sense. The Scholiasts hesitated between rendering it (1) 'feeding on my flesh'! or (2) 'in the pastures.' Reading **νομάδ'**, we have a dochmiac dimeter, agreeing with 1330: see Metrical Analysis. But the use of the word is extraordinary. It must mean *ἐν νομαῖς*, 'in the pastures'—said of the babe whom the shepherd had been ordered to expose on Cithaeron. Now elsewhere *νομάς* always means '*roaming*,' said (*e.g.*) of pastoral tribes, or of animals: *Tr.* 271 *ἵππους νομάδας ἐξιχνοσκοπῶν*, tracking horses *that had strayed:* fr. 87 *νομὰς δέ τις κεροῦσσ' ἀπ' ὀρθίων πάγων | καθεῖρπεν ἔλαφος*: of waters *wandering* over the land which they irrigate, *O. C.* 686 *κρῆναι... | Κηφισοῦ νομάδες ῥεέθρων*. The idea of wandering movement is inseparable from the word. To apply it to a babe whose feet were pinned together would have been indeed a bold use. Prof. Campbell, retaining *νομάδος*, takes *πέδας* as acc. plur.: 'that loosed the cruel clog upon my feet, *when I was sent astray*.' But could *νομάς*, 'roaming,' be said of the maimed child merely in the sense of '*turned adrift*' by its parents? The nomin. **νομάς**, referring to the roving shepherd (*πλάνης* 1029) would be intelligible; but the quadruple *-as* is against it. Now cp. Aesch. *Pers.* 734 *μονάδα δὲ Ξέρξην ἔρημον*, 'Xerxes alone and forlorn.' Simply transposing *ν* and *μ* I conjecture **μονάδ'**, a word appropriate to

ΟΕ. Perish the man, whoe'er he was, that freed me in the pastures from the cruel shackle on my feet, and saved me from death, and gave me back to life,—a thankless deed! Had I died then, to my friends and to mine own soul I had not been so sore a grief. 2nd antistrophe.

ΧΟ. I also would have had it thus.

ΟΕ. So had I not come to shed my father's blood, nor been called among men the spouse of her from whom I sprang: but now am I forsaken of the gods, son of a defiled mother, successor to his bed who gave me mine own wretched being:

or ἔλαβέ μ' (V). Some have ἔρρυτο, others ἔρυτο. For *νομάδος* Elmsley conjectured *νομάδ'*: I suggest *μονάδ'*. For *κἀνέσωσεν* Campbell has given *κἀνέσωσέ μ'*. **1355** ἄχος r, ἄχθος L. Faehsi's conjecture, *ἄγος*, is less suitable here. **1360** ἄθλιος MSS.: ἄθεος was restored by Erfurdt, and independently (in the same year, 1811) by Seidler, *De Vers. Dochm.* 59. The same emendation was afterwards made by Elmsley, and by Reisig (*Conject.* 1. 191). **1362** ὁμογενὴς MSS.: ὁμολεχὴς Meineke: ὁμόγαμος

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the complaint that the babe, sent to the lonely mountain, had not been left to perish in its solitude. The fact that the Corinthian shepherd received the child from the Theban is no objection: the child was *φίλων μεμονωμένος*, desolate and forlorn. **ἔλυσ'**, which suits the dochmiac as well as ἔλαβέ μ', is more forcible here. There is a further argument for it. The MSS. give **ἀπ' ἀγρίας** in 1349, but the strophe (1329) shows that ἀπ' must be omitted, since **'Απόλλων, φίλοι=ὃς ἀγρίας πέδας**, the first syllable of **ἀγρίας** being short, as in 1205, *Ant.* 344, 1124. Now **πέδας** (*i.e.* πέδης) **ἔλαβε**, *took from* the fetter, would be too harsh: we could only do as Schneidewin did, and refer **ἀπό** back to **πέδας**: but though Δελφῶν κἀπὸ Δαυλίας (734) admits of such treatment, the case is dissimilar here. On the other hand **πέδας ἔλυσ'**, *loosed from* the fetter, is correct. Thus the metrical impossibility of **ἀπ'** confirms **ἔλυσ'**. The epithet *ἀγρία*, 'cruel,' is applied to *πέδη* as it is to *ὀδύνη* in *Tr.* 975.

1351 ἔρρυτο, a strong aorist of *ῥύω*, formed as if there were a present *ῥύμι*: in *Il.* 18. 515 *ῥύατο* for *ῥύντο* is its 3rd plur. Cp. *Il.* 5. 23 *ἔρυτο σάωσε δέ*, where the aor. has a like relation to *ἐρύω* (the temporal augment being absent).—**εἰς χάριν**: see on 1152.

1356 θέλοντι: *O. C.* 1505 *ποθοῦντι προὐφάνης*: *Tr.* 18: Thuc. 2. 3 *τῷ γὰρ πλήθει ... οὐ βουλομένῳ ἦν...ἀφίστασθαι*: Tac. *Agric.* 18 *quibus bellum volentibus erat.*

1357 φονεὺς ἦλθον, have come to be the slayer, a compressed phrase for *ἐς τοσοῦτον ἦλθον ὥστε φονεὺς εἶναι*: cp. 1519 and *Ant.* 752 *ἢ κἀπαπειλῶν ὦδ' ἐπεξέρχει θρασύς*; *Tr.* 1157 *ἐξήκεις δ' ἵνα | φανεῖ*. *Il.* 18. 180 *εἴ κέν τι νέκυς ὑσχυμένος ἔλθῃ, come to be* dishonoured (where some explain, '*reach thee* dishonoured'): in Xen. *An.* 3. 2. 3 *ὅμως δὲ δεῖ ἐκ τῶν παρόντων ἄνδρας ἀγαθοὺς ἐλθεῖν* (so the MSS.: τελέθειν G. Sauppe) *καὶ μὴ ὑφίεσθαι*, the clause *ἐκ τῶν παρόντων* helps *ἐλθεῖν* as= *evadere*. In 1433 *ἐλθών* is not similar. No classical use of *venire* seems really parallel: thus in Iuv. 7. 29 *ut dignus venias hederis, venias*='may come forward' (Mayor *ad loc.*).

1359 (*τούτων*) **ἀφ' ὧν**, *i.e. ταύτης ἀφ' ἧς*: plur., as 1095, 1176, 1250.

1360 ἄθεος is a necessary correction of the MS. **ἄθλιος**, the verse being a dochmiac dimeter, = 1340 *ἀπάγετ' ἐκτόπιον ὅτι τάχιστά με*. **νῦν** answers to the *short* first syllable of **ἀπάγετ'**, since the anacrusis can be either long or short: cp. Aesch. *Theb.* 81, where *αἰθερία κόνις* is metrically parallel to *νῦν δ' ἄθεος μέν εἰμ'* here. He is **ἀνοσίων** (*i.e. ἀνοσίας*) **παῖς** since through him Iocasta became such.

1362 f. ὁμογενὴς δ' ἀφ' ὧν ἔφυν= *κοινὸν γένος ἔχων* (*τούτοις*) *ἀφ' ὧν αὐτὸς ἔφυν*: *i.e.* having a common brood (one born of the same wife) with those (Laïus) from whom he sprang. For the plur., cp. 366: for (*τούτοις*) *ὧν*, *Ph.* 957 *παρέξω δαΐθ' ὑφ' ὧν ἐφερβόμην*. **ὁμογενὴς** is usu. taken as = *ὁμοῦ γεννῶν*, *i.e.* 'engendering' *ὁμοῦ τῇ τεκούσῃ*. But *ὁμογενής* is a compound from *ὁμο-* and the stem of *γένος*, and could no more mean *γεννῶν ὁμοῦ*

εἰ δέ τι πρεσβύτερον ἔτι κακοῦ κακόν, 1365
τοῦτ' ἔλαχ' Οἰδίπους.

ΧΟ. οὐκ οἶδ' ὅπως σε φῶ βεβουλεῦσθαι καλῶς·
κρείσσων γὰρ ἦσθα μηκέτ' ὢν ἢ ζῶν τυφλός.

ΟΙ. ὡς μὲν τάδ' οὐχ ὧδ' ἔστ' ἄριστ' εἰργασμένα,
μή μ' ἐκδίδασκε, μηδὲ συμβούλευ' ἔτι. 1370
ἐγὼ γὰρ οὐκ οἶδ' ὄμμασιν ποίοις βλέπων
πατέρα ποτ' ἂν προσεῖδον εἰς Ἅιδου μολών,
οὐδ' αὖ τάλαιναν μητέρ', οἶν ἐμοὶ δυοῖν
ἔργ' ἐστὶ κρείσσον' ἀγχόνης εἰργασμένα.
ἀλλ' ἡ τέκνων δῆτ' ὄψις ἦν ἐφίμερος, 1375
βλαστοῦσ' ὅπως ἔβλαστε, προσλεύσσειν ἐμοί;
οὐ δῆτα τοῖς γ' ἐμοῖσιν ὀφθαλμοῖς ποτε·
οὐδ' ἄστυ γ', οὐδὲ πύργος, οὐδὲ δαιμόνων
ἀγάλματ' ἱερά, τῶν ὁ παντλήμων ἐγὼ
κάλλιστ' ἀνὴρ εἷς ἔν γε ταῖς Θήβαις τραφεὶς 1380

Musgrave. **1365** ἔτι Hermann: ἔφυ MSS. The correction is necessary, since the words ἔτι κακοῦ κακόν answer metrically to ἔτι δὲ καὶ θεοῖς (1345). **1368** ἦσθα] ἦσθ' ἂν Porson (on *Tr.* 114, *Adv.* p. 174). Purgold (*Obs. Crit. in Soph.* etc., 1802) made the same conjecture, and Hartung so reads: but see comment. **1376** ἔβλαστε r, ἔβλαστεν L.

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than *συγγενής* could mean *γεννῶν σύν*, or *ἐγγενής*, *γεννῶν ἐν*. In 460 *πατρὸς ὁμόσπορος* as=*σπείρων τὴν αὐτὴν ἣν ὁ πατήρ* is different, since the second part of the compound adj. represents a transitive verb. Meineke's *ὁμολεχὴς* would be better than Musgrave's *ὁμόγαμος*: but neither is needed.

1365 πρεσβύτερον, 'older,' then, 'ranking before'; here, 'more serious': Her. 5. 63 *τὰ γὰρ τοῦ θεοῦ πρεσβύτερα ἐποιεῦντο ἢ τὰ τῶν ἀνδρῶν*: Thuc. 4. 61 *τοῦτο...πρεσβύτατον...κρίνας, τὸ κοινῶς φοβερὸν ἅπαντας εἶ θέσθαι.*

1368 κρείσσων...ἦσθα μηκέτ' ὤν=*κρεῖσσον ἦν σε μηκέτ' εἶναι*: see on 1061. *ἄν* is omitted, as after *ἔδει*, *εἰκὸς ἦν*, etc., *κρείσσων ἦσθα μὴ ὤν* implying the thought, *οὐκ ἂν ἦσθα, εἰ τὰ βέλτιστα ἔπασχες*: see on 256.

1369 ἄριστ' is adverbial, the construction being **οὐχ ὧδε** (*εἰργασμένα*) **ἐστὶν ἄριστα εἰργασμένα**: that, thus done, they are not done best. So *ἄριστα* is adverb 407, 1046, *Ai.* 160.

1371 βλέπων=*εἰ ἔβλεπον*, which is more forcible than to take it with **ποίοις ὄμμασιν**. Cp. *Ph.* 110 *πῶς οὖν βλέπων τις ταῦτα τολμήσει λαλεῖν*; Her. 1. 37 *νῦν τε τέοισί με χρὴ ὄμμασι ἔς τε ἀγορὴν καὶ ἐξ ἀγορῆς φοιτέοντα φαίνεσθαι*; [Dem.] or. 25 § 98 (the work of a later rhetorician) *ποίοις προσώποις ἢ τίσιν ὀφθαλμοῖς πρὸς ἕκαστον τούτων ἀντιβλέψετε*; Cp. *Ai.* 462 *καὶ ποῖον ὄμμα πατρὶ δηλώσω φανείς | Τελαμῶνι*;

1372 εἰς Ἅιδου. Blind on earth, Oed. will be blind in the nether world. Cp. *Od.* 12. 266 *καί μοι ἔπος ἔμπεσε θυμῷ | μάντηος ἁλαοῦ Θηβαίου Τειρεσίαο*, where Odysseus is thinking of the blind Teiresias as he had found him in Hades. Cp. 11. 91, where *ἔγνω* need not imply that the poet of the *νέκυια* conceived Teiresias as having sight. So Achilles in Hades is still *swift-footed* (11. 546).

1373 οἶν...δυοῖν, a dative of the persons affected, as, instead of the usual *ποιῶ ταῦτά σε*, we sometimes find *ποιῶ ταῦτά σοι*: cp. *Tr.* 808 (*δρῶσ'*): *Od.* 14. 289 *τρώκτης, ὃς δὴ πολλὰ κάκ' ἀνθρώποισιν ἐώργει.* Plat. *Apol.* 30 A *ταῦτα καὶ νεωτέρῳ καὶ πρεσβυτέρῳ...ποιήσω, καὶ ξένῳ καὶ ἀστῷ, μᾶλλον δὲ τοῖς ἀστοῖς. Charm.*

and if there be yet a woe surpassing woes, it hath become the portion of Oedipus.

CH. I know not how I can say that thou hast counselled well: for thou wert better dead than living and blind.

OE. Show me not at large that these things are not best done thus: give me counsel no more. For, had I sight, I know not with what eyes I could e'er have looked on my father, when I came to the place of the dead, aye, or on my miserable mother, since against both I have sinned such sins as strangling could not punish. But deem ye that the sight of children, born as mine were born, was lovely for me to look upon? No, no, not lovely to mine eyes for ever! No, nor was this town with its towered walls, nor the sacred statues of the gods, since I, thrice wretched that I am,—I, noblest of the sons of Thebes,

For βλαστοῦσ' Hartung gives βλαστόντ', omitting the comma after ἔβλαστε ('that I should look upon offspring so born'): but see comment. **1379** ἱερὰ L; ἱρὰ r, Dindorf. The longer form is the regular one in L (though in *O. C.* 16 it has ἱρός). Here, as in 1428, the tribrach lends a certain pathos to the rhythm. Nauck unnecessarily writes ἱερά θ'

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157 C οὐκ ἂν ἔχοιμεν ὅ τι ποιοῦμέν σοι. Xen. *Hier.* 7. 2 τοιαῦτα γὰρ δὴ ποιοῦσι τοῖς τυράννοις οἱ ἀρχόμενοι καὶ ἄλλον ὁντιν' ἂν ἀεὶ τιμῶντες τυγχάνωσι. Ar. *Vesp.* 1350 πολλοῖς γὰρ ἤδη χἀτέροις αὖτ' εἰργάσω. In Xen. *An.* 5. 8. 24 τούτῳ τἀναντία ποιήσετε ἢ τοὺς κύνας ποιοῦσι, there is warrant for τοῦτον: and in Isocr. or. 16 § 49 μηδὲν ἀγαθὸν ποιήσας τῇ πόλει, for τὴν πόλιν.

1374 κρείσσον' ἀγχόνης, not '*worse than* hanging' (such that, rather than do them, he would have hanged himself): but '*too bad for* hanging' (such that suicide by hanging would not adequately punish their author). Eur. *Hipp.* 1217 εἰσορῶσι δὲ | θέαμα κρεῖσσον δεργμάτων ἐφαίνετο, *too dreadful* to be looked on: Aesch. *Ag.* 1376 ὕψος κρεῖσσον ἐκπηδήματος, *too high* to be leaped over. **ἀγχόνης**: cp. Eur. *Alc.* 229: Ar. *Ach.* 125 ταῦτα δῆτ' οὐκ ἀγχόνη; 'is not this enough to make one hang oneself?'

1375 ἔ. ἀλλ' introduces (or answers) a supposed objection (the ὑποφορά of technical Rhetoric): Andoc. 1 § 148 τίνα γὰρ καὶ ἀναβιβάσομαι δεησόμενον ὑπὲρ ἐμαυτοῦ; τὸν πατέρα; ἀλλὰ τέθνηκεν. ἀλλὰ τοὺς ἀδελφούς; ἀλλ' οὐκ εἰσίν. ἀλλὰ τοὺς παῖδας; ἀλλ' οὔπω γεγένηνται.—**τέκνων ὄψις...βλαστοῦσα** = ὁρώμενα τέκνα βλαστόντα: cp. Eur. *Alc.* 967 Θρήσσαις ἐν σανίσιν τὰς | Ὀρφεία κατέγραψεν γῆρυς, which the melodious Orpheus wrote down.—**ὅπως ἔβλαστε**: Eur. *Med.* 1011 ἤγγειλας οἷ' ἤγγειλας.

1378 πύργος, the city-wall with its towers and its seven gates (already famous in the *Odyssey*, 11. 263 Θήβης ἑδος ἑπταπύλοιο). Cp. Eur. *Bacch.* 170 Κάδμον... ὃς πόλιν Σιδωνίαν | λιπὼν ἐπύργωσ' ἄστυ Θηβαῖον τόδε. *Hec.* 1209 πέριξ δὲ πύργος εἶχ' ἔτι πτόλιν.

1379 ἀγάλματ' ἱερά, the images of the gods in their temples: cp. 20.—**τῶν** = ὧν, as *Ant.* 1086: cp. 1427. Soph. has this use in many other places of dialogue: see *O. C.* 747 n.

1380 κάλλιστ' ἀνὴρ εἷς...τραφείς. εἷς, in connection with a superlative, is strictly correct only where *one* is compared with *several*: as Thuc. 8. 40 οἱ γὰρ οἰκέται τοῖς Χίοις πολλοὶ ὄντες καὶ μιᾷ γε πόλει πλὴν Λακεδαιμονίων πλεῖστοι γενόμενοι: Eur. *Heracl.* 8 πλείστων μετέσχον εἷς ἀνὴρ Ἡρακλέει. So *Tr.* 460 πλείστας ἀνὴρ εἷς...ἔγημε. But here, where the question is of degree in nobility, it merely strengthens **κάλλιστ'**: cp. Thuc. 8. 68 πλεῖστα εἷς ἀνήρ, ὅστις ξυμβουλεύσαιτό τι, δυνάμενος ὠφελεῖν: which, notwithstanding πλεῖστα, is really like our passage, since we cannot suppose a contrast with the collective wisdom of several advisers.—**ἔν γε ταῖς Θήβαις**: the **γε**, by adding a second limitation, helps, like εἷς

ἀπεστέρησ' ἐμαυτόν, αὐτὸς ἐννέπων
ὠθεῖν ἅπαντας τὸν ἀσεβῆ, τὸν ἐκ θεῶν
φανέντ' ἄναγνον καὶ γένους τοῦ Λαΐου.
τοιάνδ' ἐγὼ κηλῖδα μηνύσας ἐμὴν
ὀρθοῖς ἔμελλον ὄμμασιν τούτους ὁρᾶν;
ἥκιστά γ'· ἀλλ' εἰ τῆς ἀκουούσης ἔτ' ἦν
πηγῆς δι' ὤτων φραγμός, οὐκ ἂν ἐσχόμην
τὸ μὴ ἀποκλῆσαι τοὐμὸν ἄθλιον δέμας,
ἵν' ἦ τυφλός τε καὶ κλύων μηδέν· τὸ γὰρ
τὴν φροντίδ' ἔξω τῶν κακῶν οἰκεῖν γλυκύ.
ἰὼ Κιθαιρών, τί μ' ἐδέχου; τί μ' οὐ λαβὼν
ἔκτεινας εὐθύς, ὡς ἔδειξα μήποτε
ἐμαυτὸν ἀνθρώποισιν ἔνθεν ἦ γεγώς;
ὦ Πόλυβε καὶ Κόρινθε καὶ τὰ πάτρια
λόγῳ παλαιὰ δώμαθ', οἷον ἆρά με
κάλλος κακῶν ὕπουλον ἐξεθρέψατε.

ὤν. **1383** *καὶ γένους τοῦ Λαΐου*] These words seem sound (see comment.), but have been variously amended. Blaydes, *καὶ γένος τὸν Λαΐου* ('by birth the son of L.'): Hartung, *κἂν γένους τοῦ Λαΐου* ('though he be of L.'s race'): Herwerden, *καὶ γένους ἀλάστορα*: Mekler, *καὶ γένους τοὐμοῦ μύσος*. Benedict (*Obs. in Soph.*, 1820) would place the full stop after *ἄναγνον*, and take *καὶ γένους τοῦ Λ.* with *κηλῖδα* ('a stain on the race'); and so Kennedy. **1387** *ἀν εσχόμην*, L, *i.e. ἀνεσχόμην*, as is shown by the absence of accent on *ἀν* and of breathing on *ε*: the scribe often thus leaves a small space between syllables or letters. Most of the later MSS. have *ἀνεσχόμην* or *ἠνεσχόμην*,

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ἀνήρ, to emphasise the superlative. If the glories of Thebes can rejoice the sight, no *Theban* at least had a better right to that joy: (and who could have a better right than Thebans?)

1381 ἀπεστέρησ' ἐμαυτόν: a regular phrase in reference to separation from civic life: Antiphon or. 5 § 78 *εἰ δ' ἐν Αἴνῳ χωροφιλεῖ, τοῦτο οὐκ ἀποστερῶν γε τῶν εἰς τὴν πόλιν ἑαυτὸν οὐδενὸς* (not forfeiting any of his relations with Athens) *οὐδ' ἑτέρας πόλεως πολίτης γεγενημένος*: [Dem.] or. 13 § 22 *οὐδενὸς ἔργων τῶν τότε ἀπεστέρησαν ἑαυτούς*, the Athenians of those days did not renounce their share in any of the great deeds of the Persian Wars.

1382 τὸν ἀσεβῆ naturally depends on **ὠθεῖν**. But, if so, it would be very awkward to take **τὸν...φανέντα** *κ.τ.λ.* with *ἀπεστέρησ' ἐμαυτόν*. Rather **τὸν φανέντα** *κ.τ.λ.* also depends on **ὠθεῖν**. 'Bidding all to expel the impious one,—that man who has [*since*] been shown by the gods to be unholy—and of the race of Laïus.' His thought passes from the *unknown* person of the edict to *himself*, precisely as in 1440 f. The words **καὶ γένους τοῦ Λαΐου** are a climax, since the guilt of bloodshed, which the oracle had first denounced, was thus aggravated by a double horror.

1384 κηλῖδα: see on 833: **μηνύσας ἐμήν**, *sc. οὖσαν*.

1385 ὀρθοῖς: see on 528.

1386 τῆς ἀκουούσης...πηγῆς, the *source* (viz. the orifice of the ear) from which sounds flow in upon the sense: cp. Plat. *Phaedr.* 245 C *ψυχή...πηγὴ καὶ ἀρχὴ κινήσεως*. (Not the *stream* of sound itself.) **δι' ὤτων** supplements *τῆς ἀκουούσης πηγῆς* by suggesting the channel through which the sounds pass from the fount. Cp. fr. 773 *βραδεῖα μὲν γὰρ ἐν λόγοισι προσβολὴ | μόλις δι' ὠτὸς ἔρχεται τρυπωμένου*. *ἡ ἀκούουσα πηγή*, instead of *ἡ πηγὴ τῆς ἀκούσεως*, is said with a consciousness that *πηγή* means the organ of

—have doomed myself to know these no more, by mine own command that all should thrust away the impious one,—even him whom gods have shown to be unholy—and of the race of Laïus!

After baring such a stain upon me, was I to look with steady eyes on this folk? No, verily: no, were there yet a way to choke the fount of hearing, I had not spared to make a fast prison of this wretched frame, that so I should have known nor sight nor sound; for 'tis sweet that our thought should dwell beyond the sphere of griefs.

Alas, Cithaeron, why hadst thou a shelter for me? When I was given to thee, why didst thou not slay me straightway, that so I might never have revealed my source to men? Ah, Polybus,—ah, Corinth, and thou that wast called the ancient house of my fathers, how seeming-fair was I your nursling, and what ills were festering beneath!

but two at least (A, V) give ἂν ἐσχόμην. **1388** τὸ μὴ ἀποκλεῖσαι MSS.: τὸ μὴ ἀποκλῆσαι Elmsley. The original form of the verb was κληΐω (being formed from the noun-stem κλῆϊ, cp. κονίω, μηνίω), and κλήω, not κλείω, was the older Attic form, still used, doubtless, in the time of Sophocles: thus κλῄς occurs in an Attic inscription later than 403 B.C.; though κλεῖς, κλεῖθρον, etc., occur as early as about 378—330 B.C. (Meisterhans, *Gramm. Att. Inschr.* p. 17.) The spelling of κλείω, etc., fluctuates in our MSS.: thus L has κλεῖθρα above in v. 1262, but κλῆιθρα in 1287,

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hearing, just as we might have τὰ ἀκούοντα ὦτα. Seneca paraphrases: *utinam quidem rescindere has quirem vias, Manibusque adactis omne qua voces meant Aditusque verbis tramite angusto patet, Eruere possem, gnata:...aures ingerunt, quicquid mihi Donastis, oculi* (*Oed.* 226 ff.).

1387 **ἐσχόμην**, usu. in this sense with gen., as *Od.* 4. 422 σχέσθαι...βίης.

1388 **τὸ μή**: cp. 1232. For the simple μή, where (as here) μὴ οὐ is admissible, see *Ai.* 96: *Ant.* 443: Antiph. *Tetral.* 3 β § 4 οὐδεὶς ἡμῖν λόγος ὑπελείπετο μὴ φονεῦσιν εἶναι.

1389 **ἵν' ἦ**. For ἦ (as 1393) see on 1123. The negative **μηδέν** here shows how in this construction **ἵνα** is essentially final, 'so that I might have been'; not ='in which case I should have been'—for which the negative must have been οὐδέν. So ὡς ἔδειξα μήποτε (1392), that I might never have shown. Eur. fr. 442 φεῦ φεῦ τὸ μὴ τὰ πράγματ' ἀνθρώποις ἔχειν | φωνήν, ἵν' ἦσαν μηδὲν οἱ δεινοὶ λόγοι.

1390 **ἔξω τῶν κακῶν**, *i.e.* undisturbed by those sights and sounds from the outer world which serve to recall past miseries.

1391 The imperf. **ἐδέχου** helps the personification: 'wast ready to shelter me.'

1392 **ὡς ἔδειξα**: see on 1389, and cp. Aesch. *P. V.* 776 τί...οὐκ ἐν τάχει | ἔρριψ' ἐμαυτήν...ὅπως πέδῳ σκήψασα τῶν πάντων πόνων | ἀπηλλάγην;

1394 **τὰ πάτρια λόγῳ**=τὰ λόγῳ πάτρια, an order the less harsh since πάτρια (=of my *fathers*, not πατρῷα, of my *father*) is supplemented by **παλαιά**. Cp. *Ai.* 635 ὁ νοσῶν μάταν: *El.* 792 τοῦ θανόντος ἀρτίως: Aesch. *P. V.* 1013 τῷ φρονοῦντι μὴ καλῶς: Eur. *Med.* 874 τοῖσι βουλεύουσιν εὖ.

1396 **κάλλος κακῶν ὕπουλον**, a fair surface, with secret ills festering beneath it (gen. **κακῶν** as after words of fulness, =κρυπτῶν κακῶν γέμον): because he had seemed most prosperous (775), while the doom decreed from his birth was secretly maturing itself with his growth.—**κάλλος**, concrete, a fair object, Xen. *Cyr.* 5. 2. 7 τὴν θυγατέρα, δεινόν τι κάλλος καὶ μέγεθος, πενθικῶς δ' ἔχουσαν.—**ὕπουλον**, of a sore festering beneath an οὐλή or scar which looks as if the wound had healed: Plat. *Gorg.* 480 B ὅπως μὴ ἐγχρονισθὲν τὸ νόσημα τῆς ἀδικίας ὕπουλον τὴν ψυχὴν

νῦν γὰρ κακός τ' ὢν κἀκ κακῶν εὑρίσκομαι.
ὦ τρεῖς κέλευθοι καὶ κεκρυμμένη νάπη
δρυμός τε καὶ στενωπὸς ἐν τριπλαῖς ὁδοῖς,
αἳ τοὐμὸν αἷμα τῶν ἐμῶν χειρῶν ἄπο
ἐπίετε πατρός, ἆρά μου μέμνησθέ τι,
οἵ' ἔργα δράσας ὑμὶν εἶτα δεῦρ' ἰὼν
ὁποῖ' ἔπρασσον αὖθις; ὦ γάμοι γάμοι,
ἐφύσαθ' ἡμᾶς, καὶ φυτεύσαντες πάλιν
ἀνεῖτε *ταὐτοῦ σπέρμα, κἀπεδείξατε
πατέρας, ἀδελφούς, παῖδας, αἷμ' ἐμφύλιον,
νύμφας γυναῖκας μητέρας τε, χὠπόσα
αἴσχιστ' ἐν ἀνθρώποισιν ἔργα γίγνεται.
ἀλλ' οὐ γὰρ αὐδᾶν ἔσθ' ἃ μηδὲ δρᾶν καλόν,
ὅπως τάχιστα πρὸς θεῶν ἔξω μέ που
καλύψατ', ἢ φονεύσατ', ἢ θαλάσσιον
ἐκρίψατ', ἔνθα μήποτ' εἰσόψεσθ' ἔτι.
ἴτ', ἀξιώσατ' ἀνδρὸς ἀθλίου θιγεῖν·
πίθεσθε, μὴ δείσητε· τἀμὰ γὰρ κακὰ
οὐδεὶς οἷός τε πλὴν ἐμοῦ φέρειν βροτῶν.

1294. **1401** ἆρά μου MSS.: ἄρ' ἐμοῦ Brunck, Erfurdt: ἄρα μὴ Blaydes. Linwood suggested ἆρά μοι.—*μέμνησθ'* ὅτι L, with most of the later MSS. (including A); but a few have *μέμνησθ' ἔτι*: *μέμνησθέ τι* Elmsley. **1405** *ταὐτὸν* MSS. I read *ταὐτοῦ*. Nauck, *τοὐμόν*. **1414** *πείθεσθε* MSS.: *πίθεσθε* Elmsley, which almost all edd. receive. The pres.='be persuaded': the aor.='obey,' 'comply with my

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ποιήσει καὶ ἀνίατον, 'lest the disease of injustice become chronic, and render his soul *gangrenous* and past cure' (Thompson). Thuc. 8. 64 *ὕπουλον αὐτονομίαν*, *unsound* independence opp. to *τὴν ἄντικρυς ἐλευθερίαν*. Dem. or. 18 § 307 *ἡσυχίαν ἄγειν ἄδικον καὶ ὕπουλον*, unjust and *insecure* peace. Eustath. *Od.* 1496. 35 Σοφοκλῆς...λέγεται...ὕπουλον εἰπεῖν τὸν δούρειον ἵππον, the wooden horse at Troy, as concealing foes.

1397 κἀκ κακῶν like *ἀνοσίων παῖς* (1360), with reference to the stain incurred by Iocasta.

1398 f. His memory recalls the scene as if he were again approaching it on his way from Delphi. First, he descries three roads converging in a deep glen or ravine (**τρεῖς κέλευθοι—κεκρυμμένη νάπη**): then, descending, he comes to a coppice (**δρυμός**) at a point where his own road narrows (**στενωπός**) just before its junction with the two others (**ἐν τριπλαῖς ὁδοῖς**). See on 733. The genuineness of v. 1399 has been groundlessly questioned, on the score of supposed tautology. The language may be compared with that of the verses from the *Oedipus* of Aeschylus (fr. 167), quoted in the Introduction.

1400 τοὐμὸν αἷμα, thus divided from **πατρός**, is more than *αἷμα τοὐμοῦ πατρός*: 'the same blood which flows in my own veins—the blood of my father.'

1401 For **τι**, which has a tone of bitterness here, see on 124, 969. The **ὅτι** of the MSS. must be explained in one of two ways:—(1) as if the construction was irregularly changed by **οἷα, ὁποῖα**: but the immediate succession of *οἷα* to *ὅτι* makes this intolerably harsh: or (2) as if **οἷα, ὁποῖα** were exclamatory substitutes for *δεινά* or the like: which seems inadmissible.

1405 ἀνεῖτε ταὐτοῦ σπέρμα. By the change of one letter, we restore sense to

For now I am found evil, and of evil birth. O ye three roads, and thou secret glen,—thou coppice, and narrow way where three paths met—ye who drank from my hands that father's blood which was mine own,—remember ye, perchance, what deeds I wrought for you to see,—and then, when I came hither, what fresh deeds I went on to do?

O marriage-rites, ye gave me birth, and when ye had brought me forth, again ye bore children to your child, ye created an incestuous kinship of fathers, brothers, sons,—brides, wives, mothers,—yea, all the foulest shame that is wrought among men! Nay, but 'tis unmeet to name what 'tis unmeet to do:—haste ye, for the gods' love, hide me somewhere beyond the land, or slay me, or cast me into the sea, where ye shall never behold me more! Approach,—deign to lay your hands on a wretched man;—hearken, fear not,—my plague can rest on no mortal beside.

wish.' In *El.* 1015 and *O. C.* 520 *πείθου* is fitting, as in Plat. *Crito* 44 B *ἔτι καὶ νῦν ἐμοὶ πείθου καὶ σώθητι*: on the other hand, in *Tr.* 1227 *πιθοῦ* is best; and in Aesch. *P. V.* 276 *πεισθεσθε* (*bis*) seems rightly changed to *πίσθεσθε* by Blomfield. Here, as in most cases, either pres. or aor. is admissible; but the aor. seems clearly prefer-

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the passage. The *ταὐτὸν* of the MSS. is unintelligible. Oedipus was the *σπέρμα* of Laïus and Iocasta. When Iocasta weds Oedipus, the marriage cannot be said *ἀνιέναι ταὐτὸν σπέρμα*: for it is absurd to suppose that *the seed sown by Oedipus* could be identified with *Oedipus himself*. But the marriage can be rightly said *ἀνιέναι ταὐτοῦ σπέρμα*, to yield seed *from the same man* (Oedipus) whom that womb had borne.

1405 ff. The marriage of Iocasta with Oedipus constituted (**ἀπεδείξατε**) Oedipus at once *father and brother* (of his children), while he was also *son* (of his wife),...the closest relation in *blood* (**αἷμ' ἐμφύλιον**) becoming also the *husband*. The marriage made Iocasta the *bride* (**νύμφας**)...aye, and the child-bearing *wife* (**γυναῖκας**),—of him to whom she was also *mother* (**μητέρας**). Thus, through the birth of children from such a marriage, complex horrors of relationship arose (**ὁπόσα αἴσχιστα ἔργα γίγνεται**). **αἷμ' ἐμφύλιον** is in apposition with **πατέρας ἀδελφοὺς παῖδας**,—'a blood-kinship' standing for 'a blood-kinsman.' It expresses that the monstrous union confounded the closest tie of *consanguinity* with the closest tie of *affinity*. The phrase *ἐμφύλιον αἷμα*, like *συγγενὲς αἷμα*, would in Tragedy more often mean 'murder of a kinsman.' But it can, of course, mean also 'kindred blood' in another sense; and here the context leaves no ambiguity. Cp. *O. C.* 1671 (n.) *ἔμφυτον αἷμα*, Eur. *Phoen.* 246 *κοινὸν αἷμα, κοινὰ τέκεα | τῆς κερασφόρου πέφυκεν Ἰοῦς*.

1410 ff. **ἔξω μέ που | καλύψατ'**: the blind man asks that they will lead him away from Thebes, and *hide* him from the sight of men in some lonely spot—as amid the wilds of Cithaeron (1451). We must not transpose **καλύψατ'** and **ἐκρίψατ'**, as is done in Schneidewin's ed. (as revised by Nauck), after Burges.

1411 f. **θαλάσσιον**: cp. Appendix, note on v. 478. Cp. *O. C.* 119 n.—**ἔνθα μή** with fut. indic., as *Ai.* 659, *El.* 380, *Tr.* 800.

1415 No one can share the burden of his ills. Other men need not fear to be polluted by contact with him, as with one guilty of blood. His unwitting crimes and his awful sufferings—alike the work of Apollo—place him apart. In illustration of the fear which he seeks to allay, compare the plea of Orestes that, since he has been duly purified from bloodshed, contact with him has ceased to be dangerous (Aesch. *Eum.* 285 *ὅσοις προσῆλθον ἀβλαβεῖ ξυνουσίᾳ*).—Contrast *O. C.* 1132 ff., where Oed. will not allow

ΧΟ. ἀλλ' ὧν ἐπαιτεῖς ἐς δέον πάρεσθ' ὅδε
Κρέων τὸ πράσσειν καὶ τὸ βουλεύειν, ἐπεὶ
χώρας λέλειπται μοῦνος ἀντὶ σοῦ φύλαξ.
ΟΙ. οἴμοι, τί δῆτα λέξομεν πρὸς τόνδ' ἔπος;
τίς μοι φανεῖται πίστις ἔνδικος; τὰ γὰρ
πάρος πρὸς αὐτὸν πάντ' ἐφεύρημαι κακός.
ΚΡ. οὐχ ὡς γελαστής, Οἰδίπους, ἐλήλυθα,
οὐδ' ὡς ὀνειδιῶν τι τῶν πάρος κακῶν.
ἀλλ' εἰ τὰ θνητῶν μὴ καταισχύνεσθ' ἔτι
γένεθλα, τὴν γοῦν πάντα βόσκουσαν φλόγα
αἰδεῖσθ' ἄνακτος Ἡλίου, τοιόνδ' ἄγος
ἀκάλυπτον οὕτω δεικνύναι, τὸ μήτε γῆ
μήτ' ὄμβρος ἱερὸς μήτε φῶς προσδέξεται.
ἀλλ' ὡς τάχιστ' ἐς οἶκον ἐσκομίζετε·
τοῖς ἐν γένει γὰρ τἀγγενῆ μάλισθ' ὁρᾶν
μόνοις τ' ἀκούειν εὐσεβῶς ἔχει κακά.

able. **1422** *οὐχ ὡς*] L has *οὐ*, with a letter erased after it: a later hand has written *οὐχ* in the margin. The erased letter was probably *θ'* (or *τ'*), as in the next verse the 1st hand wrote *οὔθ'*, which a later changed to *οὐδ'* (A's reading), while another wrote a second *οὐχ* in the margin. *οὐχ...οὐδ'* seems better here, because simpler, than the

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his benefactor Theseus to touch him. *There*, he feels that he is still formally *ἄναγνος*, and that gratitude forbids him to impart a possible taint. *Here*, he thinks only of his unique doom and his incommunicable anguish.

1416 f. ὧν ἐπαιτεῖς ἐς δέον = seasonably in respect of those things which (*ὧν* = *τούτων ἅ*) you ask. For the gen. of relation cp. Xen. *H.* 6. 2. 9 *κεῖσθαι τὴν Κέρκυραν ἐν καλῷ μὲν τοῦ Κορινθιακοῦ κόλπου καὶ τῶν πόλεων αἱ ἐπὶ τοῦτον καθήκουσιν* ('conveniently in respect to'), *ἐν καλῷ δὲ τοῦ τὴν Λακωνικὴν χώραν βλάπτειν.*—**τὸ πράσσειν καὶ τὸ βουλεύειν** are strictly accusatives of respect, 'as to the doing and the planning,' *i.e.* with a view to doing and planning. So *Ant.* 79, *El.* 1030, *O. C.* 442, *Ph.* 1253, etc.

1418 μοῦνος: see on 304. Kühlstädt (*De Dial. Trag.* 104) thinks that Soph. never uses *μοῦνος* for *μόνος* unless with some special emphasis: but, as Ellendt remarks, such instances as *O. C.* 875, 991, *Ant.* 705, fr. 434 refute that view. Rather it was a simple question of metrical convenience. The same is true of *ξεῖνος* and *ξένος*, with this exception, that, even where metre admitted *ξέν'*, *ξεῖν'* occurs as the *first* word of an address: Eur. *I. T.* 798 *ξεῖν'*, *οὐ δικαίως*. In *O. C.* 928 also, L and A give *ξεῖνον παρ' ἀστοῖς*.

1420 τίς μοι φανεῖται πίστις ἔνδικος; '*what reasonable claim to confidence* can be produced on my part?' Oedipus had brought a charge against Creon which was false, and had repudiated a charge against himself which was true. He means:—'How can I expect Creon to believe me now, when I represent myself as the blind victim of fate,—when I crave his sympathy and pity?' *πίστις* has two main senses, each of which has several shades,—(1) *faith*, and (2) *a warrant for faith*. Here it is (2) essentially as in *O. C.* 1632 *δός μοι χερὸς σῆς πίστιν*. Not 'a persuasive argument' in the technical sense of Rhetoric, for which *πίστεις* were 'instruments of persuasion,' whether *ἔντεχνοι*, provided by the Art itself (*λογική*, *παθητική*, *ἠθική*), or *ἄτεχνοι*, external to the art, as depositions, documents, etc.

1421 πάντ': see on 475.

1422 Cp. the words of Tennyson's Arthur to Guinevere: 'Yet think not that I come to urge thy crimes.'

CH. Nay, here is Creon, in meet season for thy requests, crave they act or counsel; for he alone is left to guard the land in thy stead.

OE. Ah me, how indeed shall I accost him? What claim to credence can be shown on my part? For in the past I have been found wholly false to him.

CREON.

I have not come in mockery, Oedipus, nor to reproach thee with any bygone fault.—(*To the Attendants.*) But ye, if ye respect the children of men no more, revere at least the all-nurturing flame of our lord the Sun,—spare to show thus nakedly a pollution such as this,—one which neither earth can welcome, nor the holy rain, nor the light. Nay, take him into the house as quickly as ye may; for it best accords with piety that kinsfolk alone should see and hear a kinsman's woes.

more rhetorical *οὔθ'..οὔθ'*. **1424—1431** *ἀλλ' εἰ τὰ θνητῶν...ἔχει κακά.* On Nauck's transposition of these eight verses, see comment. **1428** *ἱερὸς*] *ἱρὸς* Dindorf. See on 1379. **1430** *μάλισθ' ὁρᾶν* MSS. Dobree conjectures *μόνοις ὁρᾶν* (and so Blaydes,

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1424—1431 Nauck gives these verses to Oedipus, making them follow 1415. He regards **τοιόνδ' ἄγος** *κ.τ.λ.* as inconsistent with the profession which Creon has just made. Rather may we consider them as showing a kinsman's anxious and delicate concern for the honour of Oedipus and of the house (1430). Creon, deeply moved, deprecates the prolonged indulgence of a painful curiosity (cp. 1304). It is again Creon who says *ἴθι στέγης ἔσω* (1515) when Oedipus would fain linger. Clearly, then, these verses are rightly placed in the MSS.

1425 βόσκουσαν boldly for *τρέφουσαν*: cp. Aesch. *Ag.* 633, where the sun is *τοῦ τρέφοντος...χθονὸς φύσιν.*

1427 f. δεικνύναι depends on **αἰδεῖσθε**, for the constr. of which with (1) acc. of persons revered, and (2) infin. of act which such reverence forbids, cp. Xen. *An.* 2. 3. 22 *ᾐσχύνθημεν καὶ θεοὺς καὶ ἀνθρώπους προδοῦναι αὐτόν*, 'respect for gods and for men forbade us to betray him.'—**τὸ** (=*ὅ*, see on 1379) **μήτε**, not *οὔτε*, since *τοιόνδ' ἄγος* indicates a *class* of *ἄγη*: not merely '*which*,' but '*such as*,' 'earth will not welcome' (*quod Terra non* admissura sit): cp. 817, *El.* 654 *ὅσων ἐμοὶ | δύσνοια μὴ πρόσεστιν.* **γῆ—ὄμβρος—φῶς.** The pollution (*ἄγος*) of Oedipus is such that the pure elemental powers—represented by *earth*, the *rain* from heaven, the *light*—cannot suffer it to remain in their presence (**προσδέξεται**): it must be hidden from them. Cp. Aesch. *Eum.* 904 f., where the Erinyes, as Chthonian powers, invoke blessings on Attica, *γῆθεν—ἔκ τε ποντίας δρόσου—ἐξ οὐρανοῦ τε.* **ὄμβρος** here is not a *synonym* but a *symbol* of water generally, as with Empedocles 282 *ὣς τότ' ἔπειτ' ἐδίηνε Κύπρις χθόνα δηρὸν ἐν ὄμβρῳ | εἴδεα καὶ ποιοῦσα θοῷ πυρὶ δῶκε κρατῦναι*: cp. Lucr. 1. 714 f. *quattuor ex rebus posse omnia rentur Ex igni terra atque anima procrescere et imbri.* In *Ant.* 1073 the exposure of the unburied corpse is spoken of as a *violence* to *οἱ ἄνω θεοί* (*βιάζονται*). It was a common form of oath to pray that, if a man swore falsely, neither earth, nor sea, nor air, might tolerate the presence of his corpse (Eur. *Or.* 1085, *Hipp.* 1030).

1428 The original sense of **ἱερός**, 'strong' (Curt. *Etym.* § 614), suits a few phrases, such as *ἱερὸς ἰχθύς* (*Il.* 16. 407). But in such as *ἱερὸν ἦμαρ, κνέφας, ὄμβρος, ποταμοί* etc. it is more likely that the poet had no consciousness of any other sense than 'sacred.'

1430 The objection to taking **μάλιστα** with **τοῖς ἐν γένει** is not that it follows these words (see on 1394), but that **τἀγγενῆ** intervenes. Rather join it with **εὐσεβῶς ἔχει.** *ὁρᾶν μόνοις τ' ἀκούειν=μόνοις ὁρᾶν ἀκούειν τε.*

ΟΙ. πρὸς θεῶν, ἐπείπερ ἐλπίδος μ' ἀπέσπασας,
ἄριστος ἐλθὼν πρὸς κάκιστον ἄνδρ' ἐμέ,
πιθοῦ τί μοι· πρὸς σοῦ γάρ, οὐδ' ἐμοῦ, φράσω.
ΚΡ. καὶ τοῦ με χρείας ὧδε λιπαρεῖς τυχεῖν; 1435
ΟΙ. ῥῖψόν με γῆς ἐκ τῆσδ' ὅσον τάχισθ', ὅπου
θνητῶν φανοῦμαι μηδενὸς προσήγορος.
ΚΡ. ἔδρασ' ἂν εὖ τοῦτ' ἴσθ' ἄν, εἰ μὴ τοῦ θεοῦ
πρώτιστ' ἔχρηζον ἐκμαθεῖν τί πρακτέον.
ΟΙ. ἀλλ' ἥ γ' ἐκείνου πᾶσ' ἐδηλώθη φάτις, 1440
τὸν πατροφόντην, τὸν ἀσεβῆ μ' ἀπολλύναι.
ΚΡ. οὕτως ἐλέχθη ταῦθ'· ὅμως δ', ἵν' ἔσταμεν
χρείας, ἄμεινον ἐκμαθεῖν τί δραστέον.
ΟΙ. οὕτως ἄρ' ἀνδρὸς ἀθλίου πεύσεσθ' ὕπερ;
ΚΡ. καὶ γὰρ σὺ νῦν τᾶν τῷ θεῷ πίστιν φέροις. 1445
ΟΙ. καὶ σοί γ' ἐπισκήπτω τε καὶ προστρέψομαι,
τῆς μὲν κατ' οἴκους αὐτὸς ὃν θέλεις τάφον
θοῦ· καὶ γὰρ ὀρθῶς τῶν γε σῶν τελεῖς ὕπερ·
ἐμοῦ δὲ μήποτ' ἀξιωθήτω τόδε
πατρῷον ἄστυ ζῶντος οἰκητοῦ τυχεῖν, 1450
ἀλλ' ἔα με ναίειν ὄρεσιν, ἔνθα κλῄζεται

with *μόνοις δ'* in 1431): Meineke, *μόνοις θ' ὁρᾶν*. **1437** *φανοῦμαι*] *θανοῦμαι* Meineke, which Nauck adopts. **1445** *τ' ἄν* L (*i.e. τοι ἄν, τᾶν*), with most of the

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1432 ἐλπίδος μ' ἀπέσπασας, suddenly plucked me away from (made me to abandon) my uneasy foreboding: cp. Lat. *revellere* (*falsorum persuasionem*, Sen. *Epist.* 95), and our phrase, 'a revulsion of feeling': *Ai.* 1382 *ὥς μ' ἔψευσας ἐλπίδος πολύ*. Conversely (*El.* 809) *ἀποσπάσας...φρενὸς | αἳ μοι μόναι παρῆσαν ἐλπίδων*.

1433 ἄριστος ἐλθὼν πρὸς...ἐμέ, having come to me in so noble a spirit; cp. 1422 *ἐλήλυθα*. This is more natural than to render, 'having proved thyself most noble towards me' (see on 1357).

1434 πρὸς σοῦ, in thy interest: Eur. *Alc.* 58 *πρὸς τῶν ἐχόντων, Φοῖβε, τὸν νόμον τίθης*: *Tr.* 479 *δεῖ γὰρ καὶ τὸ πρὸς κείνου λέγειν*, the argument on his side.

1435 χρείας, request: *O. C.* 1754 *προσπίτνομέν σοι.* ΘΗ. *τίνος, ὦ παῖδες, χρείας ἀνύσαι;*

1437 μηδενὸς προσήγορος, accosted by no one: for the gen., cp. *El.* 1214 *οὕτως ἄτιμός εἰμι τοῦ τεθνηκότος*; *ib.* 344 *κείνης διδακτά*. With dat. *Ph.* 1353 *τῷ προσήγορος*; see on 1337: for *ὅπου μή* with fut. indic., on 1412.

1438 For the double *ἄν*, cp. 139. **τοῦτ'** depends on *ἴσθι*, not *ἔδρασα*.

1440 φάτις (151), the message brought by Creon from Delphi (86); **πᾶσ'**, 'in full,' explicitly: *Ai.* 275 *κεῖνος...λύπῃ πᾶς ἐλήλαται*. The indefinite person of the *φάτις* is identified with Oedipus just as in 1382 f.

1441 ἀπολλύναι could refer either to misery in exile (1436), or to death: cp. 100. *Ph.* 252 *διωλλύμην*.

1442 f. ἵνα...χρείας, see 367.

1444 οὕτως with **ἀθλίου**: *Ph.* 104 *οὕτως ἔχει τι δεινὸν ἰσχύος θράσος*;

1445 The **καὶ** belongs to **σύ**: 'even thou' who didst not believe Teiresias. This is not spoken in mockery, but with grave sorrow. The phrase **πίστιν φέροις** as = *πιστεύοις* (*El.* 735 *τῷ τέλει πίστιν φέρων*) prob. = '*render* belief' (as a tribute due), cp. *φόρον, δασμόν, χρήματα φέρειν*,

ΟΕ. For the gods' love—since thou hast done a gentle violence to my presage, who hast come in a spirit so noble to me, a man most vile—grant me a boon:—for thy good I will speak, not for mine own.

ΚΡ. And what wish art thou so fain to have of me?

ΟΕ. Cast me out of this land with all speed, to a place where no mortal shall be found to greet me more.

ΚΡ. This would I have done, be thou sure, but that I craved first to learn all my duty from the god.

ΟΕ. Nay, his behest hath been set forth in full,—to let me perish, the parricide, the unholy one, that I am.

ΚΡ. Such was the purport; yet, seeing to what a pass we have come, 'tis better to learn clearly what should be done.

ΟΕ. Will ye, then, seek a response on behalf of such a wretch as I am?

ΚΡ. Aye, for thou thyself wilt now surely put faith in the god.

ΟΕ. Yea; and on thee lay I this charge, to thee will I make this entreaty:—give to her who is within such burial as thou thyself wouldest; for thou wilt meetly render the last rites to thine own. But for me—never let this city of my sire be condemned to have me dwelling therein, while I live: no, suffer me to abide on the hills, where yonder is

later MSS.; L^2 and Γ have γ' ἄν, which some edd. prefer. But τοι has a pensive tone, while γε here would be almost derisive. **1446** προστρέψομαι L: προτρέψομαι r,

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and the like figure in Pind. *Ol.* 11. 17 νικῶν | Ἴλᾳ φερέτω χάριν.

1446 καὶ σοί γ': yes [I *am* prepared to abide by Apollo's word], and on *thee* too I lay an injunction, and I will now make a prayer to thee; *i.e.* as I turn to the god for what he alone can give (cp. 1519 τοῦ θεοῦ μ' αἰτεῖς δόσιν), so I turn to *thee* for that which lies in thine own power. The midd. **προστρέψομαι** as in fr. 759 Ἐργάνην (Athene)...προστρέπεσθε: the active has the same sense in *Ai.* 831, *O. C.* 50. On the future, see 1077. There is no cause to desire ἐπισκήψω: each tense has its due force: I now enjoin, and am going on to ask. Just so in Thuc. 2. 44 οὐκ ὀλοφύρομαι μᾶλλον ἢ παραμυθήσομαι, where the conjecture ὀλοφυροῦμαι is needless: '*I do not* bewail them, but rather *intend to* comfort them.' The reading **προτρέψομαι** must be judged by the context. With it, the sense is:—yes [*I* am sensible of my duty to Apollo], and I enjoin on *thee*, and will *exhort* thee, to do thine. (Cp. 358 προύτρέψω; Plat. *Legg.* 711 B πρὸς ἀρετῆς ἐπιτηδεύματα προτρέπεσθαι τοὺς πολίτας.) But this strain of lofty admonition seems little in accord with the tone of the broken man who has just acknowledged Creon's unexpected goodness (1432), and is now a suppliant (cp. 1468). In *Ai.* 831 and *O. C.* 50, where προστρέπω is undoubtedly right, προτρέπω occurs as a variant.

1447 τῆς...κατ' οἴκους: the *name* of Iocasta has not been uttered since 1235. Contrast 950.

1448 τελεῖς absol., like ἔρδειν, perform rites, *i.e.* the ἐντάφια (Isae. or. 8 § 38). The special term for offerings to the dead was ἐναγίζειν (Isae. or. 3 § 46).

1449 ἀξιωθήτω, *be condemned:* Her. 3. 145 ἐμὲ μέν, ὦ κάκιστε ἀνδρῶν,...ἀδικήσαντα οὐδὲν ἄξιον δεσμοῦ γοργύρης ἠξίωσας, *doomed* me to a dungeon though I had done no wrong *worthy* of bonds.

1451 ἔα, a monosyllable by synizesis, and in *Ant.* 95 ἀλλ' ἔα με. Cp. *Od.* 9. 283 νέα μέν μοι κατέαξε Ποσειδάων ἐνοσίχθων.

οὑμὸς Κιθαιρὼν οὗτος, ὃν μήτηρ τέ μοι
πατήρ τ' ἐθέσθην ζῶντε κύριον τάφον,
ἵν' ἐξ ἐκείνων, οἵ μ' ἀπωλλύτην, θάνω.
καίτοι τοσοῦτόν γ' οἶδα, μήτε μ' ἂν νόσον
μήτ' ἄλλο πέρσαι μηδέν· οὐ γὰρ ἄν ποτε
θνῄσκων ἐσώθην, μὴ 'πί τῳ δεινῷ κακῷ.
ἀλλ' ἡ μὲν ἡμῶν μοῖρ', ὅποιπερ εἶσ', ἴτω·
παίδων δὲ τῶν μὲν ἀρσένων μή μοι, Κρέον,
προσθῇ μέριμναν· ἄνδρες εἰσίν, ὥστε μὴ
σπάνιν ποτὲ σχεῖν, ἔνθ' ἂν ὦσι, τοῦ βίου·
τοῖν δ' ἀθλίαιν οἰκτραῖν τε παρθένοιν ἐμαῖν,
οἷν οὔποθ' ἡμὴ χωρὶς ἐστάθη βορᾶς

which some edd. receive: but see comment. **1453** ζῶντε MSS.: ζῶντι Toup. **1458** ὅποιπερ L: ὅπηπερ r, which Brunck and others prefer; but Oed. is thinking rather of the end to which his destiny may go than of the course by which the end is to be reached. **1459** κρέων L: κρέον r. Cp. on 637. **1460** πρόσθῃ (sic) L.

—ὄρεσιν, locative dative, cp. γῇ, 1266. —ἔνθα κληΐζεται κ.τ.λ., lit., 'where my Cithaeron yonder is famed,' = 'where yonder is Cithaeron, famed as mine,'—*i.e.* made famous by the recent discovery that it is Οἰδίπου τροφὸς καὶ μήτηρ (1092). There is an intense bitterness in the words; the name of Cithaeron is for ever to be linked with his dark story. Statius (quoted by Schneidewin) was doubtless thinking of this place: *habeant te lustra tuusque Cithaeron* (*Theb.* 11. 752). κληΐζεται is stronger than καλεῖται, as in *Tr.* 659 ἔνθα κληΐζεται θυτήρ means, 'where *fame* (that brought the tidings of his great victory) tells of him as sacrificing.' For the idiom cp. *Il.* 11. 757 Ἀλεισίου ἔνθα κολώνη | κέκληται.

1453 The words ἐξ ἐκείνων form the decisive argument for the ζῶντε of the MSS. against Toup's specious emendation, ζῶντι. His parents in *their life-time* appointed Cithaeron to be his grave. Now they are dead; but, though he can no longer die by their *agency*, he wishes to die ἐξ ἐκείνων, *by their doom; i.e.* by self-exposure in the same wilds to which they had consigned him (cp. 719 ἔρριψεν ἄλλων χερσὶν εἰς ἄβατον ὄρος). The thought of the *dead* bringing death upon the living is one which Sophocles has also in *Ai.* 1026 εἶδες ὡς χρόνῳ | ἔμελλέ σ' Ἕκτωρ καὶ θανὼν ἀποφθιεῖν; *Tr.* 1163 (Heracles speaking of Nessus) ζῶντά μ' ἔκτεινεν θανών: *Ant.* 871. The reading ζῶντι, on the other hand, yields nothing but a weak verbal antithesis with τάφον. Had his parents meant him to *live* in lonely misery on Cithaeron, there would be some point in calling it his 'living grave.' But they meant him to die there forthwith (cp. 1174); ζῶντι, then, would mean nothing more than that the grave was chosen before the babe was dead.—κύριον, appointed by their authoritative decision: cp. Aesch. *Eum.* 541 ποινὰ γὰρ ἑπέσται· | κύριον μένει τέλος.

1454 ἀπωλλύτην: for the imperf. of intention, cp. Andoc. or. 1 § 41 τὸν πατέρα μου ἀπώλλυε ('*sought* to ruin'), συνειδότα ἀποφαίνων.

1455 οἶδα μὴ ἂν πέρσαι = 'I am confident that nothing can destroy me.' μή is admissible since οἶδα here = πέποιθα, and μὴ ἂν πέρσαι represents a negative conception of the mind. So with partic. *O. C.* 656 οἶδ' ἐγώ σε μή τινα | ἐνθένδ' ἀπάξοντ'. οἶδα οὐκ ἂν πέρσαι would be more usual; the difference being that this would be the oblique form of οἶδα ὅτι οὐκ ἂν πέρσειε. The ordinary usage is (1) οὐ with infin. (= ὅτι with indic.) after verbs of saying or thinking, λέγω, φημί, οἶομαι, etc.; (2) μή with infin. after verbs of feeling confident, promising, etc., as πιστεύω, πέποιθα, ὑπισχνοῦμαι, ὄμνυμι. Cp. *Ph.* 1329. But a few exceptions occur both ways, when a verb of either class is virtually equivalent to a verb of the other: *e.g.* (1) [Dem.] or. 29 § 48 οἴεσθε οὐκ ἂν αὐτὴν λαβεῖν (= ὅτι

Cithaeron, famed as mine,—which my mother and sire, while they lived, set for my appointed tomb,—that so I may die by their decree who sought to slay me. Howbeit of thus much am I sure,—that neither sickness nor aught else can destroy me; for never had I been snatched from death, but in reserve for some strange doom.

Nay, let *my* fate go whither it will: but as touching my children,—I pray thee, Creon, take no care on thee for my sons; they are men, so that, be they where they may, they can never lack the means to live. But my two girls, poor hapless ones,—who never knew my table spread apart,

with most of the later MSS. The ancient grammarians were not agreed on the accentuation of such forms; cp. Chandler, *Greek Accentuation*, § 820, 2nd ed. In Her. 6. 109 MSS. give *προσθῆ*. Elmsley conjectured *προθῆ* (V has *πρόθη*). **1462 f.** *τοῖν ...οἶν*. Attic inscriptions of the 5th and 4th cent. B.C. recognise no dual in *-α*, *-αιν* for

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οὐκ ἂν ἔλαβεν αὐτήν), but Xen. *Mem.* 1. 2. 41 *οἶμαι* **μὴ** *ἂν δικαίως τυχεῖν τούτου τοῦ ἐπαίνου τὸν μὴ εἰδότα*: (2) Plat. *Prot.* 336 B *ὁμολογεῖ* **μὴ** *μετεῖναί οἱ μακρολογίας*, but *Apol.* 17 A *ὁμολογοίην ἂν ἔγωγε* **οὐ** *κατὰ τούτους εἶναι ῥήτωρ*. Cp. Whitelaw in *Trans. Cam. Phil. Soc.* (1886) p. 34, and Gildersleeve in *Amer. Journ. Philol.* 1. 49.—Whitelaw here takes *πέρσαι ἄν* as = *ἔπερσεν ἄν*, and reads *τῷ* (not *τῳ*) *δεινῷ κακῷ*: 'my parents wished to kill me; but nothing could have killed me; I was reserved for *this* dread evil.' Surely, however, it is better to connect the verses with the wish for death which he has just uttered. The poet of Colonus gives Oedipus a presentiment that his end is not to be as that of other men.

1457 with **μή** understand **σωθείς**, = *εἰ μὴ ἐσώθην ἐπὶ κακῷ τῳ*: cp. *Ai.* 950 *οὐκ ἂν τάδ' ἔστη τῇδε μὴ θεῶν μέτα, sc. στάντα* = *εἰ μὴ ἔστη*.

1460 προσθῇ μέριμναν, *take* care *upon thee:* so often of assuming a *needless* burden: Thuc. 1. 78 *μὴ...οἰκεῖον πόνον προσθῆσθε*: *ib.* 144 *κινδύνους αὐθαιρέτους μὴ προστίθεσθαι*: Plat. *Prot.* 346 D *ἔχθρας ἑκουσίας...προστίθεσθαι*. Elmsley's plausible **προθῇ** (*El.* 1334 *εὐλάβειαν προὐθέμην*) would be weaker.—**ἄνδρες**, males (though not *ἐξηνδρωμένοι*); cp. *Tr.* 1062 *θῆλυς οὖσα κοὐκ ἀνδρὸς φύσιν*.

1462 ff. τοῖν δ' ἀθλίαιν. Instead of supplying *πρόσθου μέριμναν*, it is better to regard **οἶν** in 1466 as an anacolouthon for *τούτοιν*, arising from the length of the preceding clause. Cp. Antiphon or. 5 §§ 11, 12 *δέον σε διομόσασθαι...ἃ σὺ παρελθών*, where, after a long parenthetic clause, *ἅ* has been irregularly substituted for *ταῦτα*.

1463 f. οἶν *for whom* **ἡ ἐμὴ βορᾶς τράπεζα** *the table at which I ate* **οὔποτε χωρὶς ἐστάθη** *was never placed apart,* **ἄνευ τοῦδ' ἀνδρός** (so that they should be) *without me*. Instead of *ἄνευ αὐταῖν*, we have *ἄνευ τοῦδ' ἀνδρός*, because (*οἶν* being dat. of persons affected) *οἶν οὔποτε ἡ ἐμὴ τράπεζα χωρὶς ἐστάθη ἄνευ τοῦδ' ἀνδρός* is equivalent to *ὦ οὔποτε τὴν ἐμὴν τράπεζαν χωρὶς σταθεῖσαν εἰδέτην*, (*ὥστε εἶναι*) *ἄνευ τοῦδ' ἀνδρός*. This is simpler than to construe: 'for whom the dinner-table, which was (always) mine, was never placed apart, or without me': when *ἡμή* would be a compressed substitute for *ἡ ἐμὴ ἀεὶ οὖσα* in the sense of *ἀλλὰ ἡ ἐμὴ ἀεὶ ἦν*. We cannot take *ἡμὴ βορᾶς τράπεζα* as merely = 'the table which I *provided*': the emphasis on *ἡμή* would alone exclude this. Prof. Kennedy understands: 'apart from whom (*οἶν χωρίς*) my dinner-table ne'er was set *without my bidding*,' *i.e.* never except on special occasions, when I had so directed. **ἄνευ** could certainly mean this (*O. C.* 926 etc.). But can we understand Oedipus as saying, in effect,—'who always dined with me—except, indeed, when I had directed that they should *not*'?—I am much inclined to receive Arndt's **ἄλλη** for **ἡμή** (ΛΛ for M), as Wecklein has done.—The attributive gen. **βορᾶς** is equivalent to an adj. of quality like *τρόφιμος*, as Eur. *Phoen.* 1491 *στολὶς τρυφᾶς* = *στολὶς τρυφερά*: not like *ἅμαξαι σίτου* (Xen. *Cyr.* 2. 4. 18) 'waggon-*loads* of grain.'—**ἐστάθη**, because a light table is brought in for

τράπεζ' ἄνευ τοῦδ' ἀνδρός, ἀλλ' ὅσων ἐγὼ
ψαύοιμι, πάντων τῶνδ' ἀεὶ μετειχέτην·
οἷν μοι μέλεσθαι· καὶ μάλιστα μὲν χεροῖν
ψαῦσαί μ' ἔασον κἀποκλαύσασθαι κακά.
ἴθ' ὦναξ,
ἴθ' ὦ γονῇ γενναῖε. χερσί τἂν θιγὼν
δοκοῖμ' ἔχειν σφας, ὥσπερ ἡνίκ' ἔβλεπον.
τί φημί;
οὐ δὴ κλύω που πρὸς θεῶν τοῖν μοι φίλοιν
δακρυρροούντοιν, καί μ' ἐποικτείρας Κρέων
ἔπεμψέ μοι τὰ φίλτατ' ἐκγόνοιν ἐμοῖν;
λέγω τι;
ΚΡ. λέγεις· ἐγὼ γάρ εἰμ' ὁ πορσύνας τάδε,
γνοὺς τὴν παροῦσαν τέρψιν, ἣ σ' εἶχεν πάλαι.
ΟΙ. ἀλλ' εὐτυχοίης, καί σε τῆσδε τῆς ὁδοῦ
δαίμων ἄμεινον ἢ 'μὲ φρουρήσας τύχοι.
ὦ τέκνα, ποῦ ποτ' ἐστέ; δεῦρ' ἴτ', ἔλθετε
ὡς τὰς ἀδελφὰς τάσδε τὰς ἐμὰς χέρας,

pronoun-forms in *-α, -η*. Thus they give, as fem., *τώ, τοῖν, τούτοιν, οἷν*. See Meisterhans, *Gr. d. Att. Inschr.* p. 50. **1466** *οἷν*] Heath's emendation *ταῖν* is received by Brunck, Erfurdt, and others. I found *ταῖν* in one of the later MSS., V^2, and Blaydes cites it from cod. Paris. 2820, with gloss *τούτων*: it was probably an old conjecture, intended to smooth the construction. See comment. on 1462 ff. **1470** *σφᾶσ* L,

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the meal, and removed after it (cp. *Il.* 24. 476, *Od.* 10. 354 etc.).—**ἄνευ τοῦδ' ἀνδρός**, explaining **χωρίς**, as in *Ph.* 31 *κενὴν οἴκησιν* is explained by *ἀνθρώπων δίχα*, *Ai.* 464 *γυμνὸν φανέντα* by *τῶν ἀριστείων ἄτερ*. **ἄνευ** as in *Tr.* 336 *μάθῃς ἄνευ τῶνδ'*, hear *apart from* these.

1466 μέλεσθαι, infin. for imper.: cp. 462. **μάλιστα μέν**: see on 926.

1468 ἴθ' ὦναξ. A moment of agitated suspense is marked by the bacchius interrupting the trimeters, as *Ph.* 749 f. (in an anxious entreaty, as here) *ἴθ'*, *ὦ παῖ*. So *O. C.* 1271 *τί σιγᾷς*; 318 *τάλαινα*. The speech of the agonised Heracles is similarly broken by short dactylic or choriambic phrases, *Tr.* 1081, *αἴ, αἴ, ὦ τάλας*: 1085 *ὦναξ Ἀΐδη δέξαι μ'*, | *ὦ Διὸς ἀκτίς, παῖσον*. But Soph. has used the license most sparingly, and always, it may be said, with fine effect.

1469 γονῇ γενναῖε, noble in the grain,—one whose *γενναιότης* is *γνησία*, inbred, true,—referring to the *ἀρετή* just shown by Creon (1433). **γονῇ** here is not merely intensive of **γενναῖε**, making it=*γενναιότατε*, (as the sarcastic *γένει* seems to be in Plat. *Soph.* 231 B *ἡ γένει γενναία σοφιστική*, 'the most noble.') Cp. *Ai.* 1094 *μηδὲν ὧν γοναῖσιν*.

1470 δοκοῖμ': for this form, cp. *Ph.* 895 *δρῷμ'* (n.). **ἔχειν σφας**. *σφέας* has the accent in Homer when it is emphatic, as when joined with *αὐτούς*, being then a disyllable: *Il.* 12. 43 *σφέας αὐτούς*. When non-emphatic and enclitic, it is a monosyllable: *Od.* 4. 77 *καί σφεας φωνήσας*. The perispomenon *σφᾶς* corresponds to *σφέας*, as in *σφᾶς αὐτούς*: the enclitic *σφας* to *σφεας*. Thus in *O. C.* 486 we must write *ὥς σφας καλοῦμεν* with Herm.; where Elmsley gave *ὡς σφᾶς*, holding (against the grammarians) that this form was never enclitic. Here, as in 1508, the pronoun is non-emphatic. According to the rule now generally received, a *monosyllabic* enclitic stands unaccented after a paroxytone word, the latter re-

or lacked their father's presence, but ever in all things shared my daily bread,—I pray thee, care for *them;* and—if thou canst—suffer me to touch them with my hands, and to indulge my grief. Grant it, prince, grant it, thou noble heart! Ah, could I but once touch them with my hands, I should think that they were with me, even as when I had sight...

[CREON'S *Attendants lead in the children* ANTIGONE *and* ISMENE.]

Ha? O ye gods, can it be my loved ones that I hear sobbing,—can Creon have taken pity on me and sent me my children—my darlings? Am I right?

CR. Yea: 'tis of my contriving, for I knew thy joy in them of old,—the joy that now is thine.

OE. Then blessed be thou, and, for guerdon of this errand, may heaven prove to thee a kinder guardian than it hath to me! My children, where are ye? Come hither,—hither to the hands of him whose mother was your own,

though the ᾶ might easily be taken for ὰ, the accent found in some later MSS. **1474** *ἐγγόνοιν* L; *ἐκγόνοιν* r (B, V^4). **1477** *ἥ σ' εἶχεν* L: *ἣν εἶχες* r (including A), evidently a prosaic correction. Wunder, whom Hermann and others follow, adopts *ἥ σ' ἔχει* from one 14th century MS. (Laur. 32. 2), taking *πάλαι* with *γνούς*. For *παροῦσαν* Kvíčala conjectures *πάρος σὴν*, Blaydes *πάροιθε*. **1481** *ὡς* MSS.: *εἰς* Elmsley.

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maining unaffected: we therefore write *ἔχειν σφας*. But, according to Arcadius and Herodian, a paroxytone word followed by an enclitic *beginning with σφ* took the acute on its last syllable, as *ἔχείν σφας*: see Chandler, §§ 965, 966, 2nd ed.

1471 **τί φημί;** the cry of one startled by a sound or sight, as *Tr.* 865: *O. C.* 315 *τί φῶ*; Aesch. *P. V.* 561 *τίς γῆ*; *τί γένος*; *τίνα φῶ λεύσσειν*;

1472 f. **τοῖν...φίλοιν | δακρυρροούντοιν.** Cp. *Ant.* 381 *οὐ δή που..*; In participles belonging to the 3rd declens. the masc. form of the dual is often used as fem.; indeed the specially fem. forms, such as *ἐχούσα*, are very rare. See *O. C.*, append. on 1676, p. 293. Similarly *τώ, τοῖν, τούτοιν, οἷν* were the usual fem. forms: cp. 1462 f., 1504, and *Ant.* 769 n. Thus Xen. *Cyr.* 1. 2. 11 *μίαν ἅμφω τούτω τὼ ἡμέρα λογίζονται*. Plat. *Phaedr.* 237 D *ἡμῶν ἐν ἑκάστῳ δύο τινέ ἐστον ἰδέα ἄρχοντε καὶ ἄγοντε, οἷν ἑπόμεθα*. So *τὼ θεώ, τοῖν θεοῖν* (Demeter and Persephone).

1474 **τὰ φίλτατ' ἐκγ. ἐμοῖν,** my chief treasure, (consisting in) my two daughters: cp. on 261 *κοινῶν παίδων κοινά*: *El.* 682 *πρόσχημ' ἀγῶνος*, a glory (consisting in) a contest.

1475 **λέγω τι**; see Plat. *Crat.* 404 A *κινδυνεύεις τι λέγειν*, compared with *Symp.* 205 D *κινδυνεύεις ἀληθῆ λέγειν*. Ar. *Eq.* 333 *νῦν δεῖξον ὡς οὐδὲν λέγει τὸ σωφρόνως τραφῆναι*, 'what nonsense it is.'

1477 **γνοὺς...πάλαι:** aware of the delight which you now feel,—as you ever felt it: *i.e.* taught by the past to foresee that you would thus rejoice.

1478 Soph. may have been thinking of Aesch. *Cho.* 1063 *ἀλλ' εὐτυχοίης, καί σ' ἐποπτεύων πρόφρων | θεὸς φυλάττοι καιρίοισι συμφοραῖς*. **τῆσδε τῆς ὁδοῦ,** causal gen.: *El.* 626 *θράσους | τοῦδ' οὐκ ἀλύξεις*: Eur. *Or.* 1407 *ἔρροι τᾶς ἀσύχου προνοίας*.

1479 **ἤ 'μὲ** is required here, since with *ἤ με* the stress would fall wholly on **φρουρήσας.** On the other hand in 1478 **καί σε** is right, because, after **εὐτυχοίης,** the *person* does not need to be at once emphasised again. This is not, however, like *Il.* 23. 724 *ἤ μ' ἀνάειρ' ἢ ἐγὼ σέ*, where *με* suffices because the sense is, '*slay* or *be slain*.' In *El.* 383, 1213 *με* and *σοι* are justified by the stress on *ὕστερον* and *προσήκει* respectively.

1481 **ὡς τὰς...χέρας.** As the sense is so plainly equivalent to *ὡς ἐμέ*, we are scarcely justified in changing **ὡς** to **εἰς**

αἳ τοῦ φυτουργοῦ πατρὸς ὑμὶν ὧδ' ὁρᾶν
τὰ πρόσθε λαμπρὰ προὐξένησαν ὄμματα·
ὃς ὑμίν, ὦ τέκν', οὔθ' ὁρῶν οὔθ' ἱστορῶν
πατὴρ ἐφάνθην ἔνθεν αὐτὸς ἠρόθην.
καὶ σφὼ δακρύω· προσβλέπειν γὰρ οὐ σθένω·
νοούμενος τὰ λοιπὰ τοῦ πικροῦ βίου,
οἷον βιῶναι σφὼ πρὸς ἀνθρώπων χρεών.
ποίας γὰρ ἀστῶν ἥξετ' εἰς ὁμιλίας,
ποίας δ' ἑορτάς, ἔνθεν οὐ κεκλαυμέναι
πρὸς οἶκον ἴξεσθ' ἀντὶ τῆς θεωρίας;
ἀλλ' ἡνίκ' ἂν δὴ πρὸς γάμων ἥκητ' ἀκμάς,
τίς οὗτος ἔσται, τίς παραρρίψει, τέκνα,

1487 τὰ λοιπὰ τοῦ πικροῦ] Some of the later MSS. have τὰ πικρὰ τοῦ λοιποῦ, which Blaydes prefers, because hitherto their lives had not been bitter. This may have been the motive of the change, unless it was a mere oversight: but L's reading is equivalent to τὸν λοιπὸν βίον τὸν πικρόν. **1491** ἴξεσθ'] ἥξεθ' L 1st hand:

(with Elmsley), or ἐς (with Blaydes). *Tr.* 366 δόμους | ὡς τούσδε is a slightly stronger case for such a change, yet not a conclusive one. ἐς is now read for ὡς in Ar. *Ach.* 242 (ὡς τὸ πρόσθεν) and in Thuc. 8. 36 (ὡς τὴν Μίλητον), 103 (ὡς τὴν Ἄβυδον). Soph. has ὡς ὑμᾶς *Tr.* 366.

1482 f. Construe: αἳ προὐξένησαν ὑμὶν who *have effected* for you τὰ πρόσθε λαμπρὰ τοῦ φυτ. πατρὸς ὄμματα ὧδε ὁρᾶν that the once bright eyes of your sire should see thus, *i.e.* should be sightless: cp. his own phrase quoted in 1273 ἐν σκότῳ τὸ λοιπὸν...ὀψοίατο. *Ph.* 862 ὡς Ἀΐδᾳ παρακείμενος ὁρᾷ, he sees as the dead, *i.e.* not at all. Cp. Xen. *Apol. Socr.* § 7 ὁ θεὸς δι' εὐμένειαν προξενεῖ μοι οὐ μόνον τὸ ἐν καιρῷ τῆς ἡλικίας καταλῦσαι τὸν βίον, ἀλλὰ καὶ τὸ ᾗ ῥᾷστα, the god's kindly offices grant to me that I should close my life etc. προξενεῖν = (1) to be a πρόξενος: then (2) fig., to lend one's good offices: either (*a*) absol., as *O. C.* 465 προξένει, stand my friend: or (*b*) with dat. and acc., or acc. and infin., to *effect* a thing, or result, for one: Xen. *An.* 6. 5. 14 ἵστε...με...οὐδένα πω κίνδυνον προξενήσαντα ὑμῖν: Plut. *Alex.* 22 αὐτῷ... τοιαῦτα ὀνείδη προξενῶν (said of one who panders to vices): Soph. *Tr.* 726 ἐλπὶς ἦτις καὶ θράσος τι προξενεῖ. In particular, προξενεῖν τινά τινι = συνιστάναι, to *introduce* one person to another. So Prof. Kennedy understands here: 'which introduced to you your father's once brilliant eyes, that you should thus behold them'—*i.e.* presented them to you in this state. But ὧδ' ὁρᾶν seems thus to lose its force: and the ordinary usage of προξενεῖν confirms the version given above. The conjecture προυσέλησαν ('maltreated') has found some unmerited favour. Besides προυσελούμενον in Aesch. *P. V.* 438, we find only προυσελοῦμεν in Ar. *Ran.* 730.

1484 οὔθ' ὁρῶν οὔθ' ἱστορῶν: *i.e.* neither *recognising* his mother when he saw her, nor *possessing any information* which could lead him to suspect that she was such. ἱστορεῖν is (1) to be, or (2) to become, ἵστωρ, a knower: *i.e.* (1) to have information, or (2) to seek it. Sense (2) is more frequent: but Aesch. has (1) in *Eum.* 455 and *Pers.* 454. [In *Tr.* 382 οὐδὲν ἱστορῶν prob. = ὅτι οὐδὲν ἱστόρει (imperf.), 'did not ask.'] Here (1) is best, because it would be almost absurd to say that he had wedded Iocasta 'without asking any questions'—as if he could have been expected to do so. Cp. *O. C.* 273 νῦν δ' οὐδὲν εἰδὼς ἱκόμην ἵν' ἱκόμην.

1485 ἠρόθην: cp. 1257, 1210.

1489 f. ὁμιλίας...ἑορτάς. The poet is thinking of his own Athens, though the language is general. ὁμιλίας comprises

the hands whose offices have wrought that your sire's once bright eyes should be such orbs as these,—his, who seeing nought, knowing nought, became your father by her from whom he sprang! For you also do I weep—behold you I cannot—when I think of the bitter life in days to come which men will make you live. To what company of the citizens will ye go, to what festival, from which ye shall not return home in tears, instead of sharing in the holiday? But when ye are now come to years ripe for marriage, who shall he be, who shall be the man, my daughters,

an early corrector (the first, S, acc. to Dübner) changed this to *ἴξεθ'*, writing *σ* above the *ε*, *i.e. ἴξεσθ'*. Some of the later MSS. (B, E, V^4) have *ἥξετ'*, generated, doubtless, by *ἥξετ'* in 1489: as conversely in 1489 T has *ἴξετ'*, prompted by *ἴξεσθ'* here. **1493** *ἔσται, τίς*] Elmsley conjectured *ἐστιν ὃς* (one of the later MSS., E,

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all occasions on which Attic women could appear in public,—as at the delivery of *ἐπιτάφιοι* (Thuc. 2. 45): **ἑορτάς** suggests such festivals as the Thesmophoria, the Panathenaea, or the Dionysia (when women were present in the theatre, at least at tragedy). To feel the force of this passage, we must remember how closely the Greek festivals were bound up with the life of the *family*. Kinsfolk took part in them together: and at such moments a domestic disgrace, such as that which the sisters inherited, would be most keenly felt. In Athenian law-courts the fact of association at festivals could be cited in evidence of family intimacy: Isocr. or. 19 § 10 *ἕως μὲν γὰρ παῖδες ἦμεν, περὶ πλέονος ἡμᾶς αὐτοὺς ἡγούμεθα ἢ τοὺς ἀδελφούς, καὶ οὔτε θυσίαν οὔτε θεωρίαν* (public spectacle) *οὔτ' ἄλλην ἑορτὴν οὐδεμίαν χωρὶς ἀλλήλων ἤγομεν.* Isae. or. 8 § 15 *καὶ εἰς Διονύσια εἰς ἀγρὸν ἦγεν ἀεὶ ἡμᾶς, καὶ μετ' ἐκείνου τε ἐθεωροῦμεν* (in the theatre) *καθήμενοι παρ' αὐτόν, καὶ τὰς ἑορτὰς ἤγομεν παρ' ἐκεῖνον πάσας.* It was the Attic custom for a bridegroom *Θεσμοφόρια ἑστιᾶν τὰς γυναῖκας*, to provide a banquet at the next Thesmophoria for the women of his deme (Isae. or. 3 § 80), and also *φράτορσι γαμηλίαν εἰσφέρειν*, to provide a banquet for his clansmen when his bride was introduced into his *φρατρία* (or. 8 § 18).

1490 κεκλαυμέναι, only poet.: later poets and Plut. have *κέκλαυσμαι*: the poet. *δεδακρυμένος* also occurs in later prose, Plut., Lucian, etc. The festivals were religious celebrations, which would be polluted by the presence of persons resting under an inherited *ἄγος* (cp. note on 240). Some word or act reminds the daughters of Oedipus that they are thus regarded, and they go home in tears. Greek sensitiveness to public notice on such occasions might be illustrated by the story in Her. of the affront offered to the deposed king Demaratus by his successor Leotychides at the Spartan festival of the *γυμνοπαιδίαι* (6. 67). Demaratus drew his robe over his head, and left the theatre: *κατακαλυψάμενος ἦϊε ἐκ τοῦ θεήτρου ἐς τὰ ἑωυτοῦ οἰκία.* Contrast the effusive public greeting which Electra imagines herself and Chrysothemis as receiving *ἔν θ' ἑορταῖς ἔν τε πανδήμῳ πόλει* (*El.* 982).

1491 ἀντὶ τῆς θεωρίας, in place of the *sight-seeing* (for which they had looked). *θεωρία* is (1) subjectively, *a sight-seeing*: (2) objectively, *a spectacle*. In sense (1) the article is added here because a definite occasion is meant; usually, the art. is absent: Thuc. 6. 24 *πόθῳ ὄψεως καὶ θεωρίας*: Plat. *Rep.* 556 C *ἢ κατὰ θεωρίας ἢ κατὰ στρατείας* (on *travels* or *campaigns*): Isocr. or. 17 § 4 *ἅμα κατ' ἐμπορίαν καὶ κατὰ θεωρίαν.* In Her. 1. 30 *τῆς θεωρίης ἐκδημήσας...εἵνεκεν*, the art. is added as in *ἡ εἰρήνη* ('peace') etc., because 'seeing the world' is spoken of generically.

1493 τίς οὗτος ἔσται, τίς, *κ.τ.λ.*, is more animated for *τίς οὗτος ἔσται, ὅστις.* Theocr. 16. 13 *τίς τῶν νῦν τοιόσδε; τίς εὖ εἰπόντα φιλασεῖ*; is compared by Jacobs there, and by Schneidewin here, but is not really similar, since *τοιόσδε* there refers back to v. 5 f., *τίς γάρ...ὑποδέξεται* (*κ.τ.λ.*);

τοιαῦτ' ὀνείδη λαμβάνων, ἃ *ταῖς ἐμαῖς
*γοναῖσιν ἔσται σφῷν θ' ὁμοῦ δηλήματα;
τί γὰρ κακῶν ἄπεστι; τὸν πατέρα πατὴρ
ὑμῶν ἔπεφνε· τὴν τεκοῦσαν ἤροσεν,
ὅθεν περ αὐτὸς ἐσπάρη, κἀκ τῶν ἴσων
ἐκτήσαθ' ὑμᾶς ὥνπερ αὐτὸς ἐξέφυ.
τοιαῦτ' ὀνειδιεῖσθε· κἄτα τίς γαμεῖ;
οὐκ ἔστιν οὐδείς, ὦ τέκν', ἀλλὰ δηλαδὴ
χέρσους φθαρῆναι κἀγάμους ὑμᾶς χρεών.
ὦ παῖ Μενοικέως, ἀλλ' ἐπεὶ μόνος πατὴρ
τούτοιν λέλειψαι, νὼ γάρ, ὦ 'φυτεύσαμεν,
ὀλώλαμεν δύ' ὄντε, μή σφε *περιίδῃς
πτωχὰς ἀνάνδρους ἐγγενεῖς ἀλωμένας,
μηδ' ἐξισώσῃς τάσδε τοῖς ἐμοῖς κακοῖς.
ἀλλ' οἰκτισόν σφας, ὧδε τηλικάσδ' ὁρῶν
πάντων ἐρήμους, πλὴν ὅσον τὸ σὸν μέρος.
ξύννευσον, ὦ γενναῖε, σῇ ψαύσας χερί.
σφῷν δ', ὦ τέκν', εἰ μὲν εἰχέτην ἤδη φρένας,

has ἔσται γ' ὅς): 'at languet hoc,' as Hermann says. **1494 f.** *τοῖς ἐμοῖς | γονεῦσιν* MSS. Schenkel conjectures *γόνοισιν*: Arndt, *γαμβροῖσιν*: Kennedy *ταῖς ἐμαῖς | γοναῖσιν*. Hartung changes *ἐμοῖς* to *γάμοις*, and *δηλήματα* to *'κμεμαγμένα* ('reproaches which will cleave to your marriage, on your parents' account and on your own'). Heimsoeth would keep *γονεῦσιν*, and change *ἃ τοῖς ἐμοῖς* to *ἃ 'κ τῆς ἴσης*. **1497 ff.** Nauck supposes that Soph. wrote, after *ἔπεφνεν*, merely *οὗπερ αὐτὸς ἐσπάρη, | κἀκτήσαθ' ὑμᾶς ὥνπερ αὐτὸς ἐξέφυ*. He now grants that *ὅθεν* can mean *ἐξ ἧς*, but

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1494 λαμβάνων instead of the infin. with *παραρρίψει*, as Plat. *Legg.* 699 A *οὐδεὶς τότε ἐβοήθησεν οὐδ' ἐκινδύνευσε ξυμμαχόμενος*.

1495 γοναῖσιν. The disgraces of the polluted house will be ruinous not only to the children of Oedipus, but to his children's children (**σφῷν**, genit., *sc.* *γοναῖς*). I formerly read *γόνοισιν*: but Kennedy justly objects that the plur. of *γόνος* is not used; and his conjecture, *ταῖς ἐμαῖς γοναῖσιν*, gives more point here. For *γοναί*, 'offspring,' cp. *O. C.* 1192, *Ant.* 641. The **γονεῦσιν** of the MSS. yields no tolerable sense, whether it is referred to Laïus and Iocasta or to Iocasta alone.—*δήλημα* is a hurt, bane, mischief, in a physical or material sense: *Od.* 12. 286 *ἄνεμοι χαλεποί, δηλήματα νηῶν*: Hom. *Hom. Hymn. Apoll.* 364 (of the dead monster) *οὐδὲ σύ γε ζώουσα κακὸν δήλημα βροτοῖσιν*: Aesch. fr. 119 *ὁδοιπόρων δήλημα χωρίτης δράκων* (the serpent in the fields, a bane of wayfarers). The disgraces are **δηλήματα** to the sons and daughters as involving their ruin in life: but could not be called *δηλήματα* to the *dead* in the remote figurative sense of *disgracing their memories*. Nor would there be any fitness in the conjunction of harm *of another kind* to the living. Oedipus here thinks of the living, and of the future, alone. The conject. **γαμβροῖσιν**, besides being far from the MSS., presumes the event which he regards as impossible.

1496 πατέρα: for the tribrach see on 719.

1498 τῶν ἴσων is poetically equivalent to *τῶν αὐτῶν*, *i.e.* *τῆς αὐτῆς*: it is like saying, 'from a source which was *even as that* whence he sprang,' instead of, 'from the *same* source whence he sprang.' Cp. 845 *οὐ γὰρ γένοιτ' ἂν εἷς*

that will hazard taking unto him such reproaches as must be baneful alike to my offspring and to yours? For what misery is wanting? Your sire slew his sire, he had seed of her who bare him, and begat you at the sources of his own being! Such are the taunts that will be cast at you; and who then will wed? The man lives not, no, it cannot be, my children, but ye must wither in barren maidenhood.

Ah, son of Menoeceus, hear me—since thou art the only father left to them, for we, their parents, are lost, both of us,—allow them not to wander poor and unwed, who are thy kinswomen, nor abase them to the level of my woes. Nay, pity them, when thou seest them at this tender age so utterly forlorn, save for thee. Signify thy promise, generous man, by the touch of thy hand! To you, my children, I would have given much

objects to *τῶν ἴσων*, and to the marriage being dwelt upon at more length than the parricide. **1505** *μή σφε παρίδῃς* MSS. (*παρίδησ* L). Dawes conjectured *μή σφε περιίδῃς*: Fritzsch, *μὴ περί σφ' ἴδῃς*: *μὴ παρά σφ' ἴδῃς* Porson: Erfurdt, *μή σφε δὴ* (*μοι* Blaydes) *προδῷς*, and afterwards *μή σφ' ἀτιμάσῃς*. **1506** *ἐγγενεῖς* MSS. (made in L from *ἐνγενεῖσ*). Dindorf conjectures *ἐκγενεῖς*, comparing *ἔκβιος*, *ἔκτιμος*, *ἐξούσιος*: Hermann, *ἀστέγους*: Schneidewin, *ἐκστεγεῖς*: Wolff, *συγγενῆς*. **1511** *εἰχέτην* MSS.:

γε τοῖς πολλοῖς ἴσος, and note.

1500 ὀνειδιεῖσθε: see on 672.

1501 δηλαδή: prosaic, but also in Eur. *Or.* 789, *I. A.* 1366.

1503 ἀλλ' after the vocative, like *σὺ δέ*, but stronger, as introducing an appeal: as *O. C.* 1405 *ὦ τοῦδ' ὅμαιμοι παῖδες, ἀλλ' ὑμεῖς...μή μ' ἀτιμάσητέ γε*: and *ib.* 237.

1505 δύ' ὄντε, both of us: cp. *Tr.* 539 *δύ' οὖσαι μίμνομεν*: Eur. *Ion* 518 *σὺ δ' εὖ φρόνει γε καὶ δύ' ὄντ' εὖ πράξομεν.*—**περιίδῃς**: on Porson's objection, see Appendix.

1506 ἐγγενεῖς, your kinswomen as they are (where in prose we should have *οὔσας* added). The word was full of meaning for an Attic audience, who would think of Creon as placed by Oedipus in the position of *ἐπίτροπος* (guardian) and *κύριος* (representative before the law) of the unmarried girls who are here viewed as orphans (1505); their brothers not being of age. Cp. Isae. or. 5 § 10; [Dem.] or. 46 § 18.

1507 ἐξισώσῃς τάσδε, do not put them on the level of my miseries: cp. 425: for *τάσδε* instead of *τὰ τῶνδε κακά*, cp. note on 467.

1508 τηλικάσδ', at their age, *i.e.* so young: *Ant.* 726 *οἱ τηλικοίδε* (so old) *καὶ διδαξόμεσθα δὴ | φρονεῖν πρὸς ἀνδρὸς τηλικοῦδε* (so young) *τὴν φύσιν*;

1509 πλὴν ὅσον τὸ σὸν μέρος, except in so far as, on thy part, *οὐκ ἔρημοι εἰσί*.

1511 εἰχέτην, 2nd pers. dual, with the form proper to the 3rd (*μετειχέτην*, 1465). Before the Attic period, the Greek language had attained to this regular distinction of active dual forms:—(1) primary tenses, 2nd pers. *-τον*, 3rd pers. *-τον*; (2) secondary tenses, 2nd pers. *-τον*, answering to Skt. *tam:* 3rd pers. *-την*, Skt. *tām.* As regards (2), two classes of exceptions occur: (*a*) Homeric 3rd pers. in *-τον* instead of *-την*; three instances, *διώκετον* (*Il.* 10. 364), *ἐτεύχετον* (13. 346), *λαφύσσετον* (18. 583). These Curtius refers to 'the want of proper linguistic instinct on the part of some late rhapsodist.' (*b*) Attic 2nd pers. in *-την* instead of *-τον*. Our **εἰχέτην** here is the only instance proved by metre: but 8 others are established. Against these fall to be set at least 13 Attic instances of the normal *-τον*. Curtius regards the 2nd pers. in *-την* as due to a false analogy. In the *third* person dual *-την* was distinctive of the secondary tenses. Attic speech sometimes extended this distinction to the *second* person also. (Curtius, *Verb* 1. 80, Eng. tr. 53.) Cp. n. on *O. C.* 1378 f.

πόλλ' ἂν παρῄνουν· νῦν δὲ τοῦτ' εὔχεσθέ μοι,
οὗ καιρὸς *ἐᾷ ζῆν, τοῦ βίου δὲ λῴονος
ὑμᾶς κυρῆσαι τοῦ φυτεύσαντος πατρός.

ΚΡ. ἄλις ἴν' ἐξήκεις δακρύων· ἀλλ' ἴθι στέγης ἔσω.
ΟΙ. πειστέον, κεἰ μηδὲν ἡδύ. ΚΡ. πάντα γὰρ καιρῷ καλά.
ΟΙ. οἶσθ' ἐφ' οἷς οὖν εἶμι; ΚΡ. λέξεις, καὶ τότ' εἴσομαι κλύων.
ΟΙ. γῆς μ' ὅπως πέμψεις ἄποικον. ΚΡ. τοῦ θεοῦ μ' αἰτεῖς δόσιν.
ΟΙ. ἀλλὰ θεοῖς γ' ἔχθιστος ἥκω. ΚΡ. τοιγαροῦν τεύξει τάχα.
ΟΙ. φὴς τάδ' οὖν; ΚΡ. ἃ μὴ φρονῶ γὰρ οὐ φιλῶ λέγειν μάτην.
ΟΙ. ἄπαγέ νύν μ' ἐντεῦθεν ἤδη. ΚΡ. στεῖχέ νυν, τέκνων δ' ἀφοῦ.

εἴχετόν γ' Brunck. **1512** εὔχεσθέ μοι MSS. (In L the third ε had been αι.)—Wunder, εὔχεσθ' ἐμοί: Blaydes, τοῦθ' ἓν εὔχομαι (so Wecklein, suggesting also τοῦτ' ἐπεύχομαι: Dindorf, ηὔχθω μόνον. (Plat. *Phaedr.* 279 C has ηὔκται, pass., and Soph. *Tr.* 610 ηὔγμην, midd.: but the imperat. of ηὔγμαι does not occur.) **1513** οὗ καιρὸς ἀεὶ ζῆν τοῦ βίου δὲ λῴονος MSS. The modes of correction tried have been chiefly three. (1) Omitting ζῆν, Elmsley explains thus: εὔχεσθε κυρῆσαι τοῦ βίου οὗ καιρὸς ἀεὶ (κυρῆσαί ἐστι), λῴονος δὲ τοῦ φυτ. πατρός. Hermann, also omitting ζῆν, makes εὔχεσθε passive (*i.e.* 'let that prayer be made for you by me, which is fitting at each season'). (2) Omitting τοῦ, Hartung writes. οὗ καιρός, ἀεὶ ζῆν. βίου δὲ

1512 ff. Oedipus now turns from Creon to the children. The few words which he addresses to them are spoken rather to the older hearers and to himself. **τοῦτ' εὔχεσθέ μοι,** 'make this prayer, as I bid you' (not, 'pray on my account,' in which sense Wunder reads ἐμοί): the ethic dat. μοι in request, as *O. C.* 1475. In these words Oedipus is thinking solely of his children: he has now passed away from the thought of self (1458). **ὑμᾶς** in 1514 is no argument for understanding με as subject to **ζῆν**: rather it is added to mark the contrast with **πατρός**.

1513 I prefer **οὗ καιρὸς ἐᾷ ζῆν, τοῦ βίου** κ.τ.λ. to **οὗ καιρὸς ἀεὶ ζῆν, βίου** κ.τ.λ. on these grounds. 1. **τοῦ** before **βίου**, though not required, is commended, by Greek idiom; it also gives a decidedly better rhythm; and it is not likely to have crept into the text, since the occurrence of ἀεί with the α long was not so uncommon that it should have suggested the need of supplementing the metre by τοῦ: but, apart from metrical motive, there was no other for *intruding* the article. 2. **οὗ καιρός**, without any verb, though a possible phrase, is a harsh one. 3. From **εαι** to **αει** would be an easy transition. And **καιρὸς ἐᾷ** is quite a natural expression: cp. Eur. *I. A.* 858 δοῦλος· οὐχ ἁβρύνομαι τῷδ'· ἡ τύχη γὰρ οὐκ ἐᾷ. The foreboding of Oedipus is that his daughters must become homeless exiles (1506) unless Creon shelters them at Thebes. 'To live *where occasion allows*' means in his inner thought, 'to live at Thebes, if that may be—if not, in the least unhappy exile that the gods may grant you.' The monosyllabic ἓᾳ (1451, *Ant.* 95) and ἐᾷ (*Il.* 5. 256 τρεῖν μ' οὐκ ἐᾷ Παλλὰς Ἀθήνη) go far to remove the metrical objection. Meineke's conjecture, ᾗ, gives a more prosaic phrase, and is too far from the ἀεί of the MSS.

1515 ἐξήκεις: see on 1357.

1516 καιρῷ=ἐν καιρῷ. In Thuc. 4.

counsel, were your minds mature; but now I would have this to be your prayer—that ye live where occasion suffers, and that the life which is your portion may be happier than your sire's.

CR. Thy grief hath had large scope enough: nay, pass into the house.

OE. I must obey, though 'tis in no wise sweet. CR. Yea: for it is in season that all things are good.

OE. Knowest thou, then, on what conditions I will go? CR. Thou shalt name them; so shall I know them when I hear.

OE. See that thou send me to dwell beyond this land. CR. Thou askest me for what the god must give.

OE. Nay, to the gods I have become most hateful. CR. Then shalt thou have thy wish anon.

OE. So thou consentest? CR. 'Tis not my wont to speak idly what I do not mean.

OE. Then 'tis time to lead me hence. CR. Come, then,—but let thy children go.

λώονος. Blaydes and Campbell read thus, but keep *ἀεί*, and place no comma after *καιρός*. (3) Others alter *ἀεί*. Dindorf gives *οὔ καιρὸς ἐᾷ ζῆν, τοῦ βίου δὲ λώονος*. This has been the most generally received emendation, and seems the best. Meineke, *οὔ καιρὸς ᾗ ζῆν*: Blaydes, *οὐ καιρός, εὖ ζῆν*. **1517** *εἶμί* L: *εἶμι* Brunck. **1518** *πέμψεισ* L 1st hand, corrected to *πέμψησι*, and then (by a still later hand) back to *πέμψεισ*. The later MSS. are divided, but most have *πέμψεις*.—*ἀπ' οἴκων* L, *ου* written over *ων* by a late hand. Most of the later MSS. have *ἀπ' οἴκου* (over which in A is *γρ. ἄποικον*), but V^2 has *ἀποίκων*, and B *ἄποικον*. **1521** *νῦν* (*bis*) L, and so Wolff; *νυν* (*bis*) Brunck, and most edd. T has *νῦν . . νυν*, but this, at least, can hardly be

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59 most MSS. give *εἰ μὴ καιρῷ τύχοιεν ἑκάτεροι πράσσοντες*: Classen reads *ἐν καιρῷ* on the ground that Thuc. so has it in 1. 121, 5. 61, 6. 9.

1517 The words **οἵσθ' ἐφ' οἷς οὖν εἶμι**; were said with some return of his former agitation: **λέξεις κ.τ.λ.** is said by Creon with calm, grave courtesy; they have nothing in them of such irony as, 'I shall know when you are pleased to tell me.' So Aesch. *Theb.* 260 ET. *αἰτουμένῳ μοι κοῦφον εἰ δοίης τέλος*: 'would that thou couldst grant me a light boon.' XO. *λέγοις ἂν ὡς τάχιστα, καὶ τάχ' εἴσομαι* (*i.e.* and then I shall know if I can serve thee).

1518 **ὅπως πέμψεις**: *sc.* *ὅρα*: Xen. *An.* 1. 7. 3 *ὅπως οὖν ἕσεσθε ἄνδρες*, 'see that ye be': Plat. *Rep.* 337 A *ὅπως μοι, ὦ ἄνθρωπε, μὴ ἐρεῖς*. Not (*εἶμι ἐπὶ τούτοις*), *ὅπως κ.τ.λ.*

1519 **ἀλλὰ θεοῖς γ'**: *i.e.* 'Nay, the *gods*, who hate me, will not be displeased that I should be thrust forth.' For the synizesis in **θεοῖς** cp. 215.—**ἥκω**: cp. 1357, *O. C.* 1177 *ἔχθιστον ἥκει*, has come to be most hateful. Creon's reply, **τοιγαροῦν τεύξει τάχα**, means: 'if the gods *do* desire thy banishment, thou wilt soon have thy wish'—when the oracle at Delphi is consulted (1443). According to the story which Soph. follows, Oedipus was at first detained at Thebes against his own wish. But when some time had elapsed, and that wish had given place to a calmer mood, the Thebans, in their turn, demanded his expulsion; and Creon then yielded (*O. C.* 433 ff.).

1520 **ἃ μὴ φρονῶ**. In the *O. C.* (765 ff.) Creon is represented as opposing a distinct refusal to this prayer of Oedipus. His words here could mean: 'No, I do not promise, for I am not wont to speak vain words when I lack knowledge' (*φρονῶ* as in 569): *i.e.*, 'I cannot tell how Apollo may decide.' But I now think that, on the whole, it suits the context better to take them as expressing consent (*ἃ μὴ φρονῶ* = what I do not mean to do). As this consent can be only pro-

ΟΙ. μηδαμῶς ταύτας γ' ἔλῃ μου. ΚΡ. πάντα μὴ βούλου κρατεῖν·
καὶ γὰρ ἀκράτησας οὐ σοι τῷ βίῳ ξυνέσπετο.

ΧΟ. ὦ πάτρας Θήβης ἔνοικοι, λεύσσετ', Οἰδίπους ὅδε,
ὃς τὰ κλεὶν' αἰνίγματ' ἤδει καὶ κράτιστος ἦν ἀνήρ, 1525
*οὗ τίς οὐ ζήλῳ πολιτῶν *ταῖς τύχαις *ἐπέβλεπεν,
εἰς ὅσον κλύδωνα δεινῆς συμφορᾶς ἐλήλυθεν.
ὥστε θνητὸν ὄντ' ἐκείνην τὴν τελευταίαν ἰδεῖν
ἡμέραν ἐπισκοποῦντα μηδέν' ὀλβίζειν, πρὶν ἂν
τέρμα τοῦ βίου περάσῃ μηδὲν ἀλγεινὸν παθών. 1530

right, though *νυν . . νῦν* would be quite defensible. **1523** *τῷ βίῳ*] *διὰ βίου* Nauck. **1524—1530** The MSS. rightly give these verses to the Chorus. The Scholiast gives them to Oedipus, but thinks that the play would end better with v. 1523: *τὰ γὰρ ἐξῆς ἀνοίκεια, γνωμολογοῦντος τοῦ Οἰδίποδος*. This error arose, as Dindorf points out, from the fact that in Eur. *Phoen.* 1758 ff. Oed. speaks similar verses, of which the first two are taken almost *verbatim* from our passage:—*ὦ πάτρας κλεινῆς πολῖται, λεύσσετ', Οἰδίπους ὅδε, | ὃς τὰ κλείν' αἰνίγματ' ἔγνω καὶ μέγιστος ἦν ἀνήρ*.—Fr. Ritter would delete vv. 1524—1530: but the close of the play would then be too abrupt. **1526** *ὅστις οὐ ζήλῳ πολιτῶν καὶ τύχαισ ἐπιβλέπων* L. In the later MSS. the only variations are *ἐν* for *οὐ* (V, M, M^{c} 1st hand), and *βίῳ* for *ζήλῳ* (M),—mere blunders. Musgrave conjectured, *ὃν τίς οὐ ζήλῳ πολιτῶν τῆς τύχης ἐπέβλεπεν*; (So Blaydes.)

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visional—depending on the approval of Apollo—it is not necessarily inconsistent with *O. C.* 765 ff.

1522 ἔλῃ μου: cp. 1022 *χειρῶν λαβών*.

1524—1530 See critical note. These verses are spoken by the Chorus, as Creon turns with Oedipus to enter the house. The calm close which the tragedy requires would be wanting if they were spoken by the chief sufferer himself. Of extant Greek tragedies, the *Prometheus* and the *Agamemnon* are the only ones which end with words spoken by one of the actors; and in each case this is justified by the scheme of the trilogy to which the play belonged.

1525 Here, as elsewhere, the MSS. fluctuate between **ᾔδει** and **ᾖδη**. The Attic **ᾖδη**, as *first* pers. sing., is contracted from *ᾄδεα*: in the *third*, the classical form was not *ᾖδη* but *ᾔδει*, or, before a vowel, *ᾔδειν* (as it *must* be in Eur. *Ion* 1187, Ar. *Pax* 1182 etc.). No 3rd sing. in *εα*, from which *η* could come, is said, or can be supposed, to have existed. Aristarchus, indeed, is quoted by the schol. on *Il.* 5. 64 in favour of the *η*. But the Doric 3rd sing. *ἀπολώλη* in *Tab. Heracl.* 1. 39 is the only such form which is beyond question. Curtius (*Verb* II. 237, Eng. tr. 431 ff.) therefore agrees with those textual critics who, like La Roche, Cobet, and Kontos (*Λόγιος Ἑρμῆς* p. 61) would always write the 3rd sing. *ᾔδει* (or *ᾔδειν*). **ᾔδει αἰνίγματα** (*plur.* with reference to the hexameter *ἔπη* in which it was chanted) = knew *instinctively*, by the intuition of genius: in Eur. *Phoen.* 1759 the adapter of this verse has altered *ᾔδει* (perhaps by a slip of memory) to the more natural but less forcible *ἔγνω*, 'read aright,' solved.

1526 οὗ τίς οὐ ζήλῳ...ταῖς τύχαις ἐπέβλ., 'on whose fortunes what citizen did not look with emulous admiration?' (Cp. Xen. *Hiero* 1. 10 *πῶς δὲ πάντες ἐζήλουν ἂν τοὺς τυράννους*;) To me it appears certain that we should here read the interrogative **τίς**, with **ἐπέβλεπεν** instead of **ἐπιβλέπων**. Cp. *O. C.* 1133 *ᾧ τίς οὐκ ἔνι | κηλὶς κακῶν ξύνοικος*; 871 *ὅπου τίς ὄρνις οὐχὶ κλαγγάνει*; *El.* 169 f. *τί...οὐκ... | ...ἀγγελίας*: Eur. *Phoen.* 878 *ἀγὼ τί δρῶν οὐ, ποῖα δ' οὐ λέγων ἔπη, | εἰς ἔχθος ἦλθον*. Dem. or. 18 § 48 *ἐλαυνομένων καὶ ὑβριζομένων καὶ τί κακὸν οὐχὶ πασχόντων πᾶσα ἡ οἰκουμένη μεστὴ γέγονεν*. Then the **καί** of the MSS. should probably be **ταῖς**: though it is possible (as Whitelaw proposes) to take *ζήλῳ καὶ τύχαις* as 'his glory and his fortunes':

ΟΕ. Nay, take not these from me! ΚΡ. Crave not to be master in all things: for the mastery which thou didst win hath not followed thee through life.

ΧΟ. Dwellers in our native Thebes, behold, this is Oedipus, who knew the famed riddle, and was a man most mighty; on whose fortunes what citizen did not gaze with envy? Behold into what a stormy sea of dread trouble he hath come!

Therefore, while our eyes wait to see the destined final day, we must call no one happy who is of mortal race, until he hath crossed life's border, free from pain.

Combining *ἐπέβλεπεν* with two other conjectures (Martin's *οὗ τις*, and Ellendt's *ταῖς* for *καὶ*) Hartung restored, *οὐ τίς οὐ ζήλῳ πολιτῶν ταῖς τύχαις ἐπέβλεπεν*. Nauck now reads, *οὗ τίς οὐ ζήλῳ πολιτῶν ἦν τύχαις ἐπιβλέπων* (*ἦν* for *καὶ* with Enger). Campbell conjectures *πρῶτος ἐν ζήλῳ πολιτῶν καὶ τύχαις ἐπιφλέγων*, citing a gloss *ἐπαιρόμενος* (on *ἐπιβλέπων*) which occurs in M (not, however, in E, where on p. 110, which contains vv. 1518—1530, there is no gloss). **1528** *ἐκείνην*] *κείνην* L 1st hand: the initial *ε* is from the first corrector (S).—*ἰδεῖν* has been suspected: see comment on 1529. **1529** In L four words (probably belonging to a gloss) have been erased above *μηδέν' ὀλβίζειν πρὶν ἄν*. In the margin the first corrector has written *γρ. πάντα προσδοκᾶν ἕως ἄν*: *i.e.*, some copies had *πάντα προσδοκᾶν ἕως* (to which the corrector of L has wrongly added *ἄν*) for *μηδέν' ὀλβίζειν πρὶν ἄν*,—a conjecture of the same class as that noticed on v. 134.

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cp. *Ai.* 503 *οἵας λατρείας ἀνθ' ὅσου ζήλου τρέφει*. I doubt, however, whether *ἐπέβλεπεν*, without *ζήλῳ*, could mean 'admired.' On the usage of the verb *ἐπιβλέπω*, see Appendix.

1529 The use of *ἐπισκοποῦντα* is peculiar. I take the exact sense to be:—'*fixing one's eye on* the final day (as on a point towards which one is moving), *that one should see it*,' *i.e.* 'until one shall have had experience of it.' Thus *ἐπισκοπεῖν* is used in a sense closely akin to its common sense of 'attentively considering' a thing: and the whole phrase is virtually equivalent to, '*waiting meditatively to see* the final day.' For the added infin., cp. Thuc. 3. 2 *νεῶν ποίησιν ἐπέμενον τελεσθῆναι, καὶ ὅσα ἐκ τοῦ Πόντου ἔδει ἀφικέσθαι*. Cp. Plin. 7 § 132 *alius de alio iudicat dies*, et tamen supremus de omnibus, *ideoque nullis credendum est*. Hartung proposed to replace *ἰδεῖν* by *γε δεῖ* (where *γε* would be intolerable); Stanley by *ἔδει*, Seyffert by *δέον*, and Nauck by *χρεών*. Kennedy, keeping *ἰδεῖν*, changes *ἐκείνην* into *ἄμεινον*. But the infin. *ὀλβίζειν* as a 'sententious' imperative (see on 462) is appropriate in this *γνώμη*. The accus. (*θνητὸν ὄντ'*, *ἐπισκοποῦντα*) stands with the infin. when, as here, the infin. represents an imperat. of the *third* person; cp. *Il.* 3. 284 *εἰ δέ κ' Ἀλέξανδρον κτείνῃ ξανθὸς Μενέλαος, | Τρῶας ἔπειθ' Ἑλένην καὶ κτήματα πάντ' ἀποδοῦναι*, with Leaf's note: and Madvig *Gr.* § 546. When the infin. = an imperat. of the *second* pers., the case is regularly the nom. (*Od.* 11. 441), rarely the acc. (Hes. *Op.* 389). The view that *ὀλβίζειν* depends on *ὥστε* requires a shorter pause at *ἐλήλυθεν*, and thus weakens the effect of v. 1527.

μηδέν' ὀλβίζειν. Eur. *Androm.* 100 ff. partly reproduces the language of this passage: *χρὴ δ' οὔποτ' εἰπεῖν οὐδέν' ὄλβιον βροτῶν, | πρὶν ἂν θανόντος τὴν τελευταίαν ἴδῃς | ὅπως περάσας ἡμέραν ἥξει κάτω*. He has the thought also in *Tro.* 510, *Heracl.* 866, *I. A.* 161, as Soph. in *Tr.* 1 and fr. 588. The maxim, 'Call no man happy before death,' first appears in Greek literature as a set *γνώμη* in Aesch. *Ag.* 928 *ὀλβίσαι δὲ χρὴ | βίον τελευτήσαντ' ἐν εὐεστοῖ φίλῃ*· but Aristotle recognises the popular tradition which ascribed it to Solon. In Her. 1. 32 Solon says that a man may be called *εὐτυχής in* life, but *ὄλβιος* only *after* a life exempt from reverse. Cp. Iuv. 10. 274 f. *Et Croesum, quem vox iusti facunda Solonis Respicere ad longae iussit spatia ultima vitae*, where Mayor refers to the proverbs Λυδὸς (Croesus) *ἀποθνήσκει σοφὸς ἀνήρ*, and *τέλος ὅρα*

βίου (Paroemiogr. II. 187, I. 315 n.), and to notices of the saying in Cic. (*De Fin.* 2 § 87, 3 § 76), Diog. Laert. (1 § 50 *τὰ θρυλούμενα*), Ovid (*Met.* 3. 135), Seneca (*De Tranq. An.* 11 § 12), Josephus (*Bell. Iud.* 1. 5. 11 = 29 § 3), Arrian (7 § 16. 7), Lucian (*Charon* 10): cp. Ecclus. 11. 28. Does Solon mean, Aristotle asks, (1) that a man *is* happy when he is dead? Or (2) that, after death, he *may be said to have been* happy? If (1), Arist. declines to allow that the dead are positively happy; and popular opinion, he says, denies that they are always negatively so, *i.e.* free from unhappiness. If (2), then is it not absurd that at the time when he *is* happy we are not to call him so? The fallacy, he concludes, consists in treating 'happiness' as dependent on bright *fortunes: οὐ γὰρ ἐν ταύταις τὸ εὖ ἢ κακῶς, ἀλλὰ προσδεῖται τούτων ὁ ἀνθρώπινος βίος, καθάπερ εἴπαμεν, κύριαι δ' εἰσὶν αἱ κατ' ἀρετὴν ἐνέργειαι τῆς εὐδαιμονίας, αἱ δ' ἐναντίαι τοῦ ἐναντίου.* (*Eth. Nic.* 1. 11.)

APPENDIX.

The Oedipus Tyrannus at Harvard.—Reference has been made in the Introduction (§ 29) to the performance of the *Oedipus Tyrannus* by members of Harvard University in May, 1881. The thorough scholarship, the archæological knowledge and the artistic skill which presided over that performance invest the record of it with a permanent value for every student of the play. Where the modern imagination most needs assistance, this record comes to its aid. Details of stage-management and of scenic effect, which a mere reading of the text could suggest to few, become clear and vivid. Mr H. Norman's 'Account of the Harvard Greek Play'—illustrated by excellent photographs—is, in fact, a book which must always have a place of its own in the literature of the *Oedipus Tyrannus*. I select those passages which relate to the principal moments of the action; and, for more convenient reference, I arrange them in successive sections.

§ 1. *Opening Scene.* 'Account,' p. 65. 'The scene behind the long and narrow stage is the palace of Oedipus, king of Thebes,—a stately building with its frieze and columns. There is a large central door with two broad steps, and two smaller side doors; all three are closed. In the centre of the stage in front is a large altar; beside each of the smaller doors of the palace is another altar. A flight of steps leads from the stage at each side. The sound of the closing doors has warned the audience that the long-expected moment is at hand, and an immediate silence ensues. Under these circumstances the first notes of the orchestra come with great effect, and the entire prelude is unusually impressive. As it closes, the spectators are sympathetic and expectant.

'Slowly the crimson curtains on the right-hand side below the stage are drawn apart, and the Priest of Zeus enters, leaning on a staff, a venerable and striking figure....Behind him come two little children. They are dressed in soft white tunics and cloaks, their hair is bound with white fillets, and they carry in their hands olive branches twined with wool,—

ἐλαίας θ' ὑψιγέννητον κλάδον,
λήνει μεγίστῳ σωφρόνως ἐστεμμένον.

This shows that they come as suppliants. Behind the children come boys, then youths, and then old men. All are dressed in white and carry suppliant boughs; in the costumes of the men, the delicate fabric of the undergarment, the χιτών, contrasts beautifully with the heavy folds of the ἱμάτιον. With grave, attentive faces the procession crosses the front of the stage, and mounts the steps; the suppliants lay down their branches and *seat themselves on the steps of the altars.* The priest alone remains standing, facing the palace door.

'The first impression upon the spectators was fortunate. The innocent looks of the children, the handsome figures of the men, the simplicity and solemnity of their movements, set off as they were by the fine drapery of their garments and the striking groups around the altars, had an instant and deep effect. It is safe to say that fears of crudeness or failure began rapidly to vanish. The spectacle presented at this moment was one of the most impressive of the play.

'After a short pause the great doors of the palace are thrown back, and the attendants of Oedipus enter and take up their positions on each side. They wear thin lavender tunics reaching nearly to the knee. Their looks are directed to the interior of the palace, whence, in a moment, Oedipus enters. His royal robes gleam now with the purple of silk and now with the red of gold; gold embroidery glitters on his crimson tunic and on his white sandals; his crown gives him dignity and height.

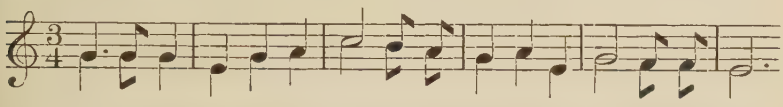
'For an instant he surveys the suppliants, and then addresses them.'

§ 2. *Arrival of Creon from Delphi:* verses 78 ff. 'Account.' p. 69. 'While Oedipus is speaking, the children on the [spectators'] left of the stage have descried some one approaching, and one of them has pointed him out to the priest. It is Creon, who enters with rapid strides, wearing a wreath of bay leaves sparkling with berries, the symbol of a favorable answer. He is dressed in the short salmon-colored tunic and crimson cloak, with hat and staff. A hasty greeting follows; and Oedipus, the priest, and the suppliants wait for the answer of the oracle.'

§ 3. *Withdrawal of the Suppliants, and Entrance of the Chorus:* vv. 143—151, p. 71. 'With the assurance of speedy aid [for the Thebans] he [Oedipus] leads Creon into the palace, and the attendants follow and close the doors. Slowly the white-robed suppliants rise; the petition being granted, each one takes his bough, and led by the priest they descend the steps and disappear.

'As the last figure passes out of sight the notes of the orchestra are heard once more, this time with a measured beat which instantly attracts attention, and the Chorus of old men of Thebes issues from the same entrance. They are men of various ages, dressed in tunics reaching to the instep, and full ἱμάτια, of harmonious soft warm colors. The excellence of the costumes was marked; each man seemed to have worn his dress for years, and to exhibit his individuality in the folds of it. They enter three deep, marching to the solemn beat of the music; and as the

first rank comes in sight of the audience the strains of the choral ode burst from their lips.



Shoulder to shoulder and foot to foot the old men make their way to the altar on the floor of the theatre and take up their positions around it. This entrance of the Chorus was surpassed in dramatic effect by few features of the play: the rhythmical movements, the coloring and drapery, the dignity of the faces, the impressive music sung in unison by the fifteen trained voices,—all these combined to produce a startling effect on the audience.'

§ 4. *Entrance of Teiresias*, v. 297, p. 75. 'At this moment Teiresias enters, a towering venerable figure, with long white hair and beard. He is guided to the stage by a boy, whose blue cloak contrasts with the snowy draperies of the old man.' *His exit*, v. 462, p. 79. 'The two men part in deadly anger, Oedipus going within the palace and the boy leading Teiresias down the steps [from the stage, see § 1]....Once more the music sounds, and the Chorus gives voice to its feelings concerning the strange scene which has just been enacted.'

§ 5. *Entrance of Creon, when he comes to repudiate the charge of treason brought against him by Oedipus:* v. 512, p. 81. 'As the strains of [choral] music die away, Creon is seen hastily ascending the steps [to the stage] on the right [of the spectators: cp. § 2]. He is no longer dressed as a traveller, but in garments suited to his high rank. His tunic is of delicate dark crimson material, with a gold border; his ἱμάτιον is of bright crimson cashmere, with a broader gold border; his sandals are of crimson and gold. He strides to the centre of the stage and bursts out in indignant denial of the charges that Oedipus has made against him.'

§ 6. *Iocasta enters while high words are passing between Oedipus and Creon:* v. 631, p. 83. 'Just as this [altercation] reaches its height the doors of the palace are seen to open, and the Chorus bids both angry speakers cease, as Jocasta is approaching. The attendants of Jocasta enter and place themselves on each side of the door, and a moment later the queen herself stands upon the threshold. Oedipus turns to her with welcome, and Creon with a gesture of appeal.

'Her dress consists of a richly trimmed silvery undergarment, and an ἱμάτιον of crimped pale yellow silk. She wears a crown, bracelets, and necklace, and white sandals embroidered with gold.'

It was upon this group—the first complex one in the play—that Mr F. D. Millet based his scheme of the costumes, to which he gave long study, both from the historical and from the artistic point of view, and which he has described in the *Century Magazine* of Nov., 1881. From this article, Mr Norman (p. 83) quotes the following passage:—

'It was part of the original scheme that in each group the most prominent character should, as far as possible, be the focus, not only of interest in the text, but from the point of view of costume. Let us see how the first complex group fulfilled this condition. On the stage left stood Oedipus, in rich but deep-toned red; on the right, Creon, equally in red, but of a color entirely different in scale; the attendants of the king, in lavender tunics bordered with gold-embroidered white, flanked the doorway; and the two attendants of Jocasta, in delicate blue and salmon, brought the eye by a pleasing graduation in intensity of color and strength of tone up to the figure of the queen, clothed in lustrous and ample drapery.'

§ 7. *Arrival of the Messenger from Corinth:* v. 924, p. 89. 'As the Chorus closes, Jocasta enters [v. 911] in a new state of mind. She has comforted Oedipus by ridiculing all oracles; but she is not without faith in the power of Gods, and she brings frankincense and garlands, and lays them with a prayer upon the altar.

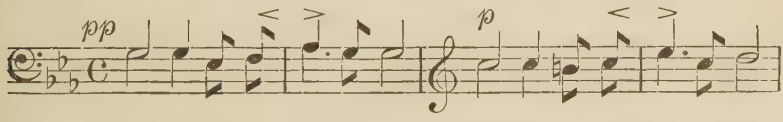
'While she is speaking, an old man has entered on the left below the stage. He is dressed as a common traveller, in a tunic and short cloak, his hat slung over his shoulder, and a stout staff in his hand. It is the messenger from Corinth. He looks round as if in search of something, and as soon as the queen has finished her prayer he inquires of the Chorus where the home of Oedipus, or, better still, the king himself, can be found. He is promptly informed that the mansion he sees is the palace of Oedipus, and that the lady before it is the queen. With a profound salutation as he ascends to the stage, he declares himself to be the bearer of news at once good and bad. Old Polybus, king of Corinth, is dead, and the citizens are about to make Oedipus king. This is indeed news to Jocasta. Oedipus has long avoided Corinth lest he should slay his father, Polybus; now he can return, as king, all fear dispelled. Oedipus enters in response to her summons. His royal robes have been exchanged for simpler ones of white and gold. He, too, learns the news with triumph.'

§ 8. *Jocasta divines the worst:—her final exit;* vv. 1040—1072, p. 92. 'But Jocasta? At the other end of the stage the queen is writhing in anguish. The deep-red cloak which she wears is twisted about her; now she flings her hands up and seems about to speak, then her hands are pressed on her mouth to stop the cries which rise, or on her bosom to silence the beating of her heart. She rushes toward the king, but stops half-way; her face shows the tortures of her soul. The truth is all too clear to her. The spectator feels that this suspense cannot last, and relief comes when the Chorus suggests that perhaps Jocasta can tell something about the shepherd of Laius. When appealed to by Oedipus, she forces the suffering from her face and turns with a smile. But Oedipus has gone beyond recall. Her last appealing words are scorned, and with the language and the gesture of despair she rushes from the stage.'

§ 9. *The Herdsman of Laïus is brought in: the whole truth is extorted from him:* vv. 1110—1185, pp. 94 ff. 'As the music ceases the attendants of Oedipus appear at the entrance on the right, supporting a strange figure between them. It is an aged man, with grizzled hair and beard, clothed in coarse homespun cloth, and with a rough, untanned sheepskin over his shoulders. He supports himself on a sapling staff which he has cut in the woods. He mounts the steps with difficulty, and faces the king. He is no stranger to the errand on which he has been brought, and with the greatest difficulty he is made to speak. The contrast between the eagerness of the messenger from Corinth to tell all he knows, and the silence of the tender-hearted old shepherd, is very striking. The shepherd cannot bear the other's telltale chatter, and with the words, "Confusion seize thee and thine evil tongue!" he swings his staff to strike him. At a gesture from Oedipus the attendant stops the blow. The old man must be made to speak. The muscular attendants spring forward and seize him. Then the truth is wrung from him, word by word. He gave the child to the Corinthian; it came from the palace; they said it was the son of Laius; Queen Jocasta herself placed it in his hands; they said that an oracle had declared that it should kill its father. The truth is out; the oracles are not falsified; his father's murderer, his mother's husband, Oedipus faces his doom. With a fearful, choking cry he pulls his robes over his head and face, and bursts into the palace.

'This scene...was the dramatic climax of the play. The acting led up to it gradually by the excited conversation and the shepherd's blow. When Oedipus burst through the doors of the palace, his attendants quickly followed him; the horror-stricken messengers turned with despairing gestures and descended the steps, the one to the right, the other to the left, and a profound silence fell upon the theatre.'

§ 10. *Effect of the fourth stasimon*, vv. 1223—1530, p. 98. 'In the opening strains of the last choral ode, which now ring out, the emotions of the scene are wonderfully expressed. Each one recognizes the solemnity and depth of his own feelings in their pathetic tones.'



§ 11. *The Messenger from the House: the entrance of the blinded Oedipus*, 1223—1296, pp. 98 f. 'As the ode [just mentioned] closes, the palace doors are opened violently from within, and the second messenger rushes on the stage. He is a servant from the palace, clad, like the attendants, in a short light tunic. He brings a tale of horror: Oedipus, on entering, had called for a sword, and demanded to know where Jocasta was. No one would tell him; but at last, seeing the doors of the bedchamber shut, he had broken through them and disclosed the body of the queen hanging by the bed. Tearing down the body, he had

snatched from the shoulders the golden clasps and had thrust them into his eyes.'...'In a moment Oedipus himself appears, leaning on his attendants, his pale face marred by bloody stains. The dismayed Chorus hide their faces in their robes, and the king's voice is broken with sobs as he cries, *αἰαῖ, αἰαῖ, δύστανος ἐγώ.*'

§ 12. *Closing scene*, vv. 1416—1530, pp. 101 ff. 'As Oedipus is begging to be slain or thrust out of the land, the approach of Creon, who has resumed his royal powers, is announced. The memory of all his injustice to Creon overwhelms Oedipus, and he cannot bear to meet him. But he is blind and unable to flee, so he hides his face and waits in silence. Creon enters, crowned, followed by two attendants....His first words are reassuring; the new king does not come with mocking or reproach, but directs that a sight so offensive to earth and heaven be hidden within the palace. Oedipus asks the boon of banishment, but is informed by the cautious Creon that the God must be consulted. Then the blind man begs that his wife be buried decently, and reiterates his prayer that he may be permitted to leave the city which he has afflicted. And one thing more he asks,—that he may embrace his daughters again. By a sign Creon despatches his own attendants to bring them, and while Oedipus is still speaking their voices are heard.

'Antigone and Ismene now enter, led by the attendants of Creon, and are placed in the arms of Oedipus, who falls on his knees beside them, and addresses them with saddest words. The children are too young to appreciate the horror of the scene, but they are filled with pity for their father's pain. There is a look of genuine sympathy on the two bright faces which watch the kneeling figure. Creon has retired to the right of the stage and has wrapped his robe round him, unable to bear the sight of the terrible farewell. He is summoned by Oedipus to give his hand in token of his promise to care for the helpless girls. The children fall back, the blind man waits with outstretched hand, and Creon slowly and sadly walks across the stage and gives the sign. Then Oedipus turns again to his little ones. The painful scene, however, has lasted long enough, and Creon orders Oedipus to leave his children and withdraw. It is a dreadful separation, but the king's order is imperative. So Oedipus tears himself away, his attendants throw open the doors, the attendants of Creon take the children by the hand, and Creon himself leads Oedipus up the steps and into the palace....The children and the second messenger follow; the attendants of Oedipus enter last and gently close the doors.

'The music sounds again in pathetic tones, and the Coryphaeus expresses for his fellows the lesson of life.'

Verse 2. *On the meaning of θοάζετε.* The points of the question are these. 1. *θοάζειν*, from *θο-ό-ς* swift (rt. *θεϝ, θέω*; Curt. *Etym.* § 313), occurs ten times in Eur., four times transitively, 'to impel,' 'urge,' as *Bacch.* 66 *θοάζω Βρομίῳ, πόνον ἡδύν*: six times intransitively, as *Troad.* 349 *μαινὰς θοάζουσ'*. If it is the same word here, what would *θοάζειν ἕδρας* mean? (*a*) Not, I think, 'to urge, press your supplication,'

—referring to the eager gestures or aspect of the suppliants: for *rapid motion*, and not merely eagerness, is implied by θοάζω. Rather (*b*) 'to come with eager haste as suppliants': as Herm. explains Erfurdt's 'cur hanc sessionem festinatis?'—'cur tanto studio hic sessum venitis?' Now I can conceive Sophocles saying σπεύδειν or ἐπείγειν or even θοάζειν ἱκετείαν: but could he have said θοάζειν ἕδρας? The primary notion of a *fixed attitude* stands out too clearly above the secondary notion of *a supplication*.

2. For another θοάζειν, 'to sit,' only two passages are cited. (i) Empedocles 52 θάρσει καὶ τότε δὴ σοφίης ἐπ' ἄκροισι θόαζε. This *might* mean 'hasten on to the heights of wisdom': though, when ἐπί with dat. denotes motion, it usually means 'against,' as in *Od.* 10. 214 οὐδ' οἵ γ' ὥρμήθησαν ἐπ' ἀνδράσιν. But the more natural sense would be, 'sit on the heights of wisdom.' (ii) Aesch. *Suppl.* 595 ὑπ' ἀρχᾶς [L ἀρχὰς] δ' οὔτινος θοάζων | τὸ μεῖον κρεισσόνων κρατύνει· | οὔτινος ἄνωθεν ἡμένου σέβει κάτω. Hermann renders the first words: '*hasting* at no one's bidding,' *nullius sub imperio properans*. So Mr Paley: 'Himself *urged to action* (θοάζων) by no authority.' But the Scholiast is right, I believe, in rendering θοάζων by καθήμενος. Only ὑπ' ἀρχᾶς οὔτινος θοάζων does not mean 'sitting *under* no other's rule,' but 'sitting *by* no other's mandate.' (I should prefer ὕπαρχος.) For the Aeschylean image of Zeus *throned* on high, cp. Aesch. *Agam.* 182 δαιμόνων δέ που χάρις | βιαίως σέλμα σεμνὸν ἡμένων.

3. Ancient tradition recognised θοάζειν as = θάσσειν here. Plut. *Mor.* 22 E says, τῷ θοάζειν ἢ τὸ κινεῖσθαι σημαίνουσιν, ὡς Εὐριπίδης... ἢ τὸ καθέζεσθαι καὶ θαάσσειν, ὡς Σοφοκλῆς,—quoting this passage. So the *Etym. Magn.* 460. 10 διὰ τί προσθακεῖτε τάσδε τὰς ἕδρας; τί προσχρῄζετε ταύταις ταῖς ἕδραις; If ἢ had stood before τί, the last clause would have seemed to glance at the other explanation. So the Schol. θοάζετε, κατὰ διάλυσιν ἀντὶ τοῦ θάσσετε· but adds, ἢ θοῶς προσκάθησθε.

4. Buttmann would connect θοάζω *to sit* with θε, the stem of τίθημι. θοάζω cannot be obtained *directly* from θε. It is possible, however, that a noun-stem, from which θοάζω *to sit* came, may itself have been derived from a secondary form of θε. It might be said that θαα-, θοω-, suggest a θεϝ or θαϝ or θυ akin to θε: cp. φαυ (πιφαύσκω) with φα, στυ (στῦλος) with στα.

5. To sum up:—Emped., Aesch. and Soph. seem to have used θοάζειν as = θάσσειν. We can only say that (i) the sound and form of θοάζω may have suggested an affinity with θαάσσω, θόωκος: (ii) as a purely poetical word, θοάζω belonged to that region of language in which the earlier Attic poets—bold manipulators of old material—used a certain license of experiment, not checked by scientific etymology, and so liable to be occasionally misled by false or accidental analogies.

44 f. In discussing these two verses, it is essential that the whole context from v. 35 should be kept clearly before the mind:—

35 ὅς γ' ἐξέλυσας, ἄστυ Καδμεῖον μολών,
σκληρᾶς ἀοιδοῦ δασμὸν ὃν παρείχομεν·

καὶ ταῦθ' ὑφ' ἡμῶν οὐδὲν ἐξειδὼς πλέον
οὐδ' ἐκδιδαχθείς, ἀλλὰ προσθήκῃ θεοῦ
λέγει νομίζει θ' ἡμὶν ὀρθῶσαι βίον·
νῦν τ', ὦ κράτιστον πᾶσιν Οἰδίπου κάρα,
ἱκετεύομέν σε πάντες οἵδε πρόστροποι
ἀλκήν τιν' εὑρεῖν ἡμίν, εἴτε τοῦ θεῶν
φήμην ἀκούσας εἴτ' ἀπ' ἀνδρὸς οἴσθά που·
ὡς τοῖσιν ἐμπείροισι καὶ τὰς ξυμφορὰς
ζώσας ὁρῶ μάλιστα τῶν βουλευμάτων.

The general sense is: 'Thou didst save us from the Sphinx; and now we pray thee to save us from the plague: for, when men are experienced, we see that they are also (*καί*) most successful in giving counsel.' The last two verses form a comment on the whole preceding sentence. The complaint that, thus understood, they involve 'bathos' is doubly unjust. For, even if the trouble which Oedipus is now asked to heal had been precisely similar to the trouble which he had formerly healed, yet the general sentiment, 'Experience teaches prudence,' is no more 'bathos' than is *δράσαντι παθεῖν, παθήματα μαθήματα*, or many other maxims which occur in Greek Tragedy. But in this case the new trouble was of a different order from the old; and the definition of the old trouble, given in 35 f., naturally suggests a supplementary thought which lends a special force to the *γνώμη*. The experience of a great national crisis will stand Oedipus in good stead, though the problem now presented to him is unlike that which he formerly solved.

The old scholium on v. 44 in the Laurentian MS. runs thus:—*ὡς τοῖσιν ἐμπείροισιν· ἐν τοῖς συνετοῖς τὰς συντυχίας καὶ τὰς ἀποβάσεις τῶν βουλευμάτων ὁρῶ ζώσας καὶ οὐκ ἀπολλυμένας. οὐ σφάλλεται ἀλλὰ τὸ ἀποβησόμενον στοχάζεται καλῶς.* Prof. Kennedy calls this 'the poor gloss of a medieval scholiast.' The scribe was medieval; but the gloss? The age and origin of the old scholia in L have been discussed by Wunder, G. Wolff, O. Pauli, and others, with results of which I have given an outline in the second part of the Introduction to the Facsimile of the Laurentian MS. (p. 21). These old scholia represent, in the main, the work of the Alexandrian scholars, and more especially of two commentators, one of whom is unknown, the other being the famous grammarian Didymus, who flourished *circ.* 30 B.C. The other interpreters from whose comments these scholia were compiled belonged chiefly to the period from about 250 B.C. down to the age of Didymus. There is nothing in this scholium on v. 44 to suggest a 'medieval' rather than an Alexandrian origin; while on the other hand there are definite reasons for believing that, like the rest of the old scholia, it represents an explanation which had been handed down, through successive generations of Alexandrian scholars, from an age when the feeling for classical Greek idiom was still fresh.

The interpretation thus sanctioned by the Greek commentary has been accepted by the all but unanimous judgment of modern critics. We may here state, and answer, the chief objection which has recently been made to it.

It is said that *ξυμφορά* cannot mean 'issue' or 'outcome'; and that, therefore, *τὰς ξυμφορὰς τῶν βουλευμάτων* cannot mean 'the issues of their counsels.' The answer is that the phrase, 'the issues of their counsels,' is only a convenient way of saying, 'the occurrences connected with their counsels'; *i.e.*, in this particular case, 'the occurrences which result from their counsels.' No one has contended that the word *ξυμφορά*, taken by itself, could mean 'outcome' or 'issue.' The fallacious objection has arisen from the objectors failing to distinguish between the use of the English genitive and the much larger and more varied use of the Greek genitive. We could not say, 'the occurrences' (meaning 'consequences') '*of* their counsels.' But our '*of*' is not an exhaustive equivalent for the force of the Greek genitive. *ξυμφοραὶ βουλευμάτων*, 'occurrences connected with, belonging to, counsels,' could mean, according to context, that the occurrences (*a*) consist of the counsels, (*b*) accompany them, (*c*) result from them. It would be just as reasonable to object to the phrase *λυγρῶν πόνων ἱκτῆρες* at v. 185, because 'suppliants *of* weary woes' would be unintelligible. The ancient Greek commentator has explained the phrase, *τὰς ξυμφορὰς τῶν βουλευμάτων*, with a precision which could not have been happier if he had foreseen the objection which we have been noticing; and those who raise that objection might have profited by attention to his language. In his paraphrase, *τὰς συντυχίας καὶ τὰς ἀποβάσεις τῶν βουλευμάτων*, the first word, *συντυχίας*, marks that *ξυμφορὰς* bears its ordinary sense: the second word, *ἀποβάσεις*, marks that the relation expressed by the genitive case is here the relation of cause to effect. It is as if he had said: 'the occurrences connected with—that is (*καί*), the results of—the counsels.' Similarly in *O. C.* 1506, *καί σοι θεῶν | τύχην τις ἐσθλὴν τῆσδ' ἔθηκε τῆς ὁδοῦ*, 'a good fortune connected with this coming,' means 'a good fortune which this coming bestows.' There, as it happens, we can say simply, 'the good fortune of this coming': but we might say also, 'a happy issue from this coming,'—and that, too, without fear of being supposed to think that *τύχη* means the same thing as *τελευτή*. In Thuc. I. 140 (quoted in my commentary) *τὰς ξυμφορὰς τῶν πραγμάτων* is a phrase strictly parallel to *τὰς ξυμφορὰς τῶν βουλευμάτων*. That is, the genitive is a genitive of connection; the phrase means literally, 'the occurrences connected with human affairs,' *i.e.*, the ways in which human affairs turn out; and therefore we may accurately render, 'the issues of human affairs.' Prof. Kennedy renders it, 'the course of *actual* events,' and says that the genitive 'is attributive or descriptive, not possessive.' This is not very clear; but the translation indicates that he takes the gen. to be descriptive; so that the phrase would mean literally, 'the *ξυμφοραί* consisting in *πράγματα*.' Such a phrase, though oddly expressed, would be intelligible if the course of events in real life was being opposed to the course of events in a poem or other work of fiction. But it is inadmissible in Thuc. I. 140, where the comparison is not between real and imaginary *ξυμφοραί*, but between the incalculable conjunctures of outward circumstances and the incalculable caprices of human thought: *ἐνδέχεται γὰρ τὰς ξυμφορὰς τῶν πραγμάτων οὐχ ἧσσον ἀμαθῶς χωρῆσαι ἢ καὶ τὰς διανοίας τοῦ ἀνθρώπου.*

Before leaving this topic, it may be well to say a word on the cl of the word 'issues,' employed in my translation. In my first edi commenting on τὰς ξυμφορὰς τῶν βουλευμάτων, I had said, 'the eve issues, of their counsels.' On this Prof. Kennedy remarks, 'he se to confuse the words *events* and *issues*, as if they were identi A little before, the critic states what he himself regards as the distinc between them :—

'Etymologically they are much the same, both meaning *out-come; event* : *evenire, issue* from *exire*. Both can be used in the sense of *ending:* as 'the e (or the issue) of the battle of Tel-el-Kebir was the defeat of Arabi.' But we c not say, 'the event of the battle was the surrender of Cairo,' though we might 'the issue' &c. In short, *event* may not be used in the sense of 'result' or 'co quence'; *issue* may be so used.'

The statement that 'event' cannot be used in the sense of 'result consequence' is surprising. The first two meanings given by Johnson to 'event' are (1) 'incident; anything that happens': (2) 'c sequence of an action; conclusion; upshot.' So Webster defi 'event,' first, as 'incident,' secondly as 'the consequence of any thin the issue,' etc. Nor is there the least warrant for saying that 'ever can denote only an immediate consequence, while 'issue' can denc also an ulterior consequence. See, *e.g.*, *Richard II.* 2. 1. 212:

'What will ensue hereof, there's none can tell;
But by bad courses may be understood
That their *events* can never fall out good.'

Shakespeare would probably have been surprised to learn that H ought to have written 'issues.' And Tennyson was doubtless unconsciou of a blunder in the words,

'One God, one law, one element,
And one far-off divine event
To which the whole creation moves.'

'Event' and 'issue,' both alike, can mean either 'ending' (as victor is the 'event,' 'issue,' of a battle), or 'consequence.' The second sens belongs to 'event' by precisely the same right as to 'issue' (*exitus*) cp. Cicero *Inv.* 1. 28. 42 *eventus est alicuius exitus negotii, in quo quaer solet, quid ex quaque re evenerit, eveniat, eventurum sit.* The distinctio in our usage at the present day is simply this. 'Event' has becom familiar in the sense of 'incident,' and unfamiliar in the sense of 'out come,' except in certain phrases, such as 'the event will show,' etc Hence to say, for instance, 'the events of human affairs,' would hav an awkward sound now; though it is just as correct, and could bea exactly the same sense, as 'the issues of human affairs.' One cause i manifest. We have a verb, 'to issue,' but no verb, to 'evene'; and through saying, 'the affair issued in that,' it has become natural to sa 'the issue' (rather than 'the event') 'of the affair.'

It is this shade of contemporary preference, and no other reason which has guided my use of the words 'issue' and 'event' in the not on vv. 44 f. (p. 18). I have used 'issue' in the sense of 'outcome and 'event' only in the sense of 'occurrence.' But, when 'event' doe mean 'outcome,' then it is synonymous with 'issue.' Prof. Kennedy

sertion that 'event' can mean only (1) 'occurrence' or (2) 'ending,' the hile 'issue' can mean either of these, and also (3) 'consequence,' seems co have no foundation either in the history of the words or in the usage is f the best English writers.

th The first modern writer who dissented from the traditional interpre- re ation was John Young, who held the Chair of Greek at Glasgow from Φ.774 to 1821[1]. He rendered ξυμφοράς by *collationes*, taking the sense o to be: 'I see that with men of experience comparisons of counsels also th re most in use': *i.e.*, such men are not only fitted to be counsellors, u but are also ready to consult other men. Thus understood, the two 'verses are no longer a comment on the whole preceding sentence; they e refer to the latter part of v. 43, εἴτ' ἀπ' ἀνδρὸς οἶσθά που. A view 'identical with Young's was expressed by Dr Kennedy in 1854, and is a maintained in his edition. He renders thus :—

('ὡς *since* τοῖσιν ἐμπείροισιν *to men of experience* ὁρῶ *I see that* (not a only counselling but) καὶ *also* τὰς ξυμφορὰς τῶν βουλευμάτων *comparisons* 'of their counsels μάλιστα ζώσας *are in most lively use.*'

In a note on τὰς ξυμφορὰς τῶν πραγμάτων (Thuc. I. 140 § 3) Shilleto wrote thus :—

'Interpreting here (see § 1) "events, issues, results," I disagree with

[1] John Young, a very acute and accomplished scholar—known to many by his fine criticism on Gray's Elegy—published nothing on Sophocles. His note on *O. T.* 44 f. was communicated to Andrew Dalzell, Professor of Greek in the University of Edinburgh. In 1797 Dalzell published the second volume of his *Collectanea Graeca Maiora*, containing extracts from poets, as the first volume had contained prose extracts. Young's note does not appear in the edition of 1797, which on v. 44 gives only Brunck's note (as below). The book went through several editions. The edition of 1822 was revised by Dalzell's successor in the Greek Chair, George Dunbar, who added some comments of his own. There the note on v. 44 stands as follows:—

'44. Ὡς τοῖσιν ἐμπείροισι—] *Usu enim peritis video felici quoque eventu consilia maximè vigere.* BRUNCK. Ita interpretes: sed συμφόραν (*sic*) pro *eventu consilii* sumi posse non credo; ea enim vox fortuitum aliquid semper innuere videtur: hic autem potius in primitivo sensu sumi, locusque adeo totus ita reddi potest: *Sicubi alicujus deorum vocem audisti*, vel *etiam à mortalium quocunque quicquam acceperis; video enim apud prudentes expertosque viros etiam collationes consilii maxime in usu esse.* Ipsius sapientiam suprà laudaverat; iam etiam alios consultâsse posse addit: qui sensus vulgato multò melior videtur; otiosum enim aliàs foret καί, neque tota sententia loco suo digna. T. Y. Esto ut ξυμφορὰ aliquid fortuiti semper innuit (*sic*). Hoc ipsum est quod quaerimus. Sensus loci esse videtur *Sapientes* Fortuna iuvat. *Cantab. Anon.* *Vix credere possum τὰς ξυμφορὰς τῶν βουλευμάτων significare *collationes consilii.* Sensus videtur esse; *video enim apud expertos eventus consiliorum maximè vigere*, i. e. Ex eventu consiliorum quae prius dederant facilius et rectius de futuro iudicare possunt.'

The last note, with an asterisk prefixed, is Dunbar's own. In the initials appended to Young's note, 'T.' is a misprint for 'J.' (Another obvious misprint, viz. 'innuit' for 'innuat,' closely follows it.) It was very natural that Dr Kennedy should have thought this better authority than my statement, and should have continued to speak of 'Dr T. Young.' (John Young took no degree beyond that of M.A.) But I do not know what ground my eminent critic had for saying that Young's view was 'accepted by Prof. Dalzell.' The mere printing of Young's note, along with two others of a different tendency, can scarcely be held to prove it. And the fact that Brunck's note is still placed first (as in the ed. of 1797) rather suggests the contrary. Dunbar, it will be noticed, records his dissent from Young.—I have to thank my colleague, the Rev. Prof. W. P. Dickson, for access to Dunbar's ed. of Dalzell,—now a somewhat rare book.

such rendering of Soph. Oed. T. 44 ὡς τοῖσιν ἐμπείροισι καὶ τὰς ξυμφορὰς | ζώσας ὁρῶ μάλιστα τῶν βουλευμάτων. I have long thought that 'comparisons of counsels' was there meant and have compared Æschyl. Pers. 528 quoted above on 128, 9. (I am rejoiced to find that Prof. Kennedy and I have independently arrived at the same conclusion. See Journal of Philology, Vol. I. pp. 311, 312.) καὶ seems thus to have more significance. Men of experience may receive suggestions from not only gods but from other men (εἴτ' ἀπ' ἀνδρὸς οἶσθά που). Collations also of counsels are most effective. It is not improbable that Sophocles had in view the adage σύν τε δύ' ἐρχομένω καί τε πρὸ ὃ τοῦ ἐνόησεν Hom. Iliad X. 224.'

It will be seen that Mr Shilleto agreed with Professor Kennedy in taking ξυμφοράς as = 'comparisons,' but differed from him (1) in taking ζώσας—as I do—to mean '*effective*,' not 'in vogue' (an old schol. in L has ζώσας, ἀντὶ τοῦ ἐνεργεστέρας): (2) in taking the καὶ ('also') to imply 'independently of hints from the *gods*,' and not 'in addition to *offering* counsels.'

Mr Whitelaw, too, agrees with Dr Kennedy about ξυμφοράς, but not about ζώσας, which he takes to mean 'prospering.' 'Conference *also* of counsels prospers for men of experience more than others.' Remark that this version makes τὰς ξυμφορὰς τῶν βουλευμάτων equivalent to τὸ ξυμφέρειν τὰ βουλεύματα. It is this act that prospers for them.

Dr Fennell now renders (*Trans. Camb. Phil. Soc.*, 1886, p. 72), 'since I see that with men of experience their *collections* of counsels (*i.e.* the counsels which they bring together) are also (as well as a φήμη θεοῦ) most of all living.' Thus ζώσας is virtually the epithet of the counsels, since τὰς ξ. τῶν β. is taken = τὰ ξυμφερόμενα βουλεύματα. By 'living,' Dr Fennell means 'effective.' He remarks, with justice, that his version 'embodies a less trite sentiment than that attributed to the poet by Professor Kennedy.'

One more interpretation of ξυμφοράς has lately been given by Sir George Young, in a note to his translation of the play. 'I see that, for men of experience, the *correspondences* of their counsels *actually exist*'; *i.e.*, 'the things that actually exist correspond with their counsels.' In other words, their counsels suit the conditions of the crisis. This sense must be derived from ξυμφέρεσθαι (to agree, concur), not from ξυμφέρειν (to bring together).

With regard, then, to the advocates of the new interpretation, it is a case of 'quot homines, tot sententiae.' Dr Kennedy, indeed, exactly agrees with John Young; but the rest differ in various points both from Dr Kennedy and from each other. The only point on which they are unanimous is that ξυμφοράς must mean something which it never means anywhere else. We may first consider this contention.

1. συμφορά is a word of very frequent occurrence, and yet in the extant literature of the classical age it is never found except in one of two senses,—(i) an occurrence; (ii) an unhappy occurrence,—a misfortune. That is, usage had restricted this very common noun to senses parallel with the intransitive συμφέρειν as meaning 'to happen' (Thuc. 6. 20 ξυνενέγκοι μὲν ταῦτα ὡς βουλόμεθα, ita *eveniant*). The limit

imposed by usage can be illustrated from Lucian. His *Lexiphanes* is a satire on a certain kind of affectation in language. There (§ 6) we have the phrase *τὸ μὲν δὴ δεῖπνον ἦν ἀπὸ συμφορῶν*, 'the repast was furnished from contributions.' The point is that the learned speaker has employed *συμφορά* in a sense which derivation warranted, but which sounded strangely, as parallel with the transitive *συμφέρειν*, 'to bring together'; the ordinary phrase would have been *ἀπὸ συμβολῶν*. To this argument Dr Kennedy replies: 'As to Lucian's jests (dating in the second century of our era), I decline to trouble myself with anything so irrelevant to the question.' The irrelevancy, we gather, depends, first, on the fact that Lucian is jesting, and secondly on the fact that he flourished about 160 A.D. Now, as to the jests, my point is precisely that Lucian did think this use of *συμφορά* a jest. He cannot have been jesting in the sense of pretending to think it ludicrous when he did not really think it so. And as to 160 A.D., that date surely did not preclude Lucian from treating many points of classical idiom with an authority which no modern can claim. Can no illustrations of classical Greek be derived from Athenaeus, Arrian, Pausanias, Galen, Hermogenes, or Oppian? But Dr Verrall has another way of dealing with Lucian's evidence. He assumes that Lucian's satire rested on the fact that some earlier writer had actually used *συμφορά* in the sense of 'contribution.' This view grants at least the singularity of such a sense, since, if there was nothing odd in it, there was no room for ridicule. But does such a view suit Lucian's drift here? His Lexiphanes is especially the man who employs words in a sense warranted by etymology but not warranted by usage. Thus, a few lines further on, Lexiphanes speaks of *λάχανα τά τε ὑπόγεια καὶ τὰ ὑπερφυῆ*, 'vegetables which grow under ground (*i.e.* roots) and *above ground*.' His use of *ὑπερφυής* has just as much, and as little, warrant as his use of *συμφορά*: viz., the etymological warrant. If, however, Greek literature had actually recognised *συμφορά* as 'contribution,' then the satire would have missed its peculiar point. Lexiphanes would merely be using a fine word where a simpler one would have served. And is it probable that any classical writer had opposed *ὑπερφυής* to *ὑπόγειος*? It remains to notice some passages of the dramatists in which Dr Verrall has suggested that *συμφορά* means neither 'occurrence' nor 'misfortune.' In each case his proposed version is added in brackets, while the ordinary version immediately follows the Greek.

(1) Aesch. *Eum.* 897 *τῷ γὰρ σέβοντι συμφορὰς ὀρθώσομεν*: 'we will prosper the fortunes of our worshippers.' ['We will prosper their *unions*,'—making them and their living possessions fertile.] (2) *ib.* 1019 *μετοικίαν δ' ἐμὴν | εὐσεβοῦντες οὔτι μέμψεσθε συμφορὰς βίου*: 'while ye revere us as dwellers among you, ye shall not complain of the fortunes of your lives.' ['Ye shall not complain of the union of our life,'—*i.e.*, of our united life.] (3) Soph. *El.* 1179 *οἴμοι ταλαίνης ἆρα τῆσδε συμφορᾶς*: 'Woe is me, then, for this thy wretched plight.' ['For our unhappy *meeting*.'] (4) *ib.* 1230 *ὁρῶμεν, ὦ παῖ, κἀπὶ συμφοραῖσί μοι | γεγηθὸς ἕρπει δάκρυον ὀμμάτων ἄπο*: 'we see it, and for thy (happy) fortunes a tear of joy trickles from our eyes.' ['For thy *meeting* (with thy brother).'] (5) *O. T.* 452 *ἐγγενὴς | φανήσεται Θηβαῖος, οὐδ' ἡσθήσεται | τῇ ξυμφορᾷ*, 'and shall not be glad of his fortune.' ['His *union* with the citizen-body.'] (6) [Eur.] *Rhes.* 980 *ὦ παιδοποιοὶ ξυμφοραί, πόνοι βροτῶν*: 'sorrows in the begetting of children, woes for men.' ['Child-producing *unions*.'] In these

six places, the unexampled sense of *συμφορά* is sought from *συμφέρεσθαι*. In the following, it is sought from the active sense of *συμφέρειν*. (7) Eur. *Med.* 552 *πολλὰς ἐφέλκων ξυμφορὰς ἀμηχάνους*: 'cumbered with many perplexing troubles.' Jason means Medea and his children by her. ['Much troublesome luggage,'—lit., 'things carried along with me.'] (8) *ib.* 54 *χρηστοῖσι δούλοις ξυμφορὰ τὰ δεσποτῶν | κακῶς πίτνοντα, καὶ φρενῶν ἀνθάπτεται*: 'to good slaves their masters' ill luck is a misfortune,' etc. ['Their masters' ill luck is a *burden which they share*,—lit. 'a thing borne jointly' by them.]—The shorter form of the saying in *Bacch.* 1029, *χρηστοῖσι δούλοις ξυμφορὰ τὰ δεσποτῶν*, may, as Dobree thought, be an interpolation; but in any case *ξυμφορά* can mean 'misfortune,' since *τὰ δεσποτῶν* is shown by the context to mean, 'their masters' troubles.'

In each of the above passages the ordinary sense of *συμφορά* is not only perfectly clear, but also perfectly appropriate and satisfactory. The attempt to invest it with an unexampled meaning is in every instance strained; in some of the instances it is extremely so. Is there a single one of those passages in which the unusual version would have occurred to a critic who was not in search of an argument by which to defend the strange version of *ξυμφοράς* as 'comparisons' in *O. T.* 44? But the process might be carried further. There is hardly any passage of Greek literature in which a novel sense for *ξυμφορά*, fairly suitable to the particular context, might not be devised, if we were free to draw upon all the senses both of *συμφέρειν* and of *συμφέρεσθαι*. And so at last we might prove that *συμφορά* never meant 'occurrence' or 'misfortune.'

2. Next, we will suppose that Sophocles intended to hazard an exceptional use of the noun, relying on the context to show that *ξυμφοράς* meant 'comparisons.' Convenience prescribes the general rule that, when a strange use of a word or phrase is risked in reliance on an explanatory context, this context should not follow at an interval, but should either precede or closely accompany the word or phrase which would otherwise be obscure. A rough illustration—the first that occurs to me—from our own language will serve to show what I mean. 'Many of the visitors were afterwards present at a collation, and did ample justice to the difference of hands in the MSS.' If we heard that read aloud, we should be apt to suppose—down to the word 'to'—that 'collation' meant luncheon; and a certain degree of discomfort would attend the mental process of apprehending that it meant a comparison of documents. This inconvenience would not arise if the mention of the MSS. preceded, or closely accompanied, the word 'collation.' Such an argument applies *a fortiori* to *συμφορά*, since the literary sense of the word 'collation' is at least thoroughly recognised, while *συμφορά* nowhere else occurs in the sense of 'comparison.' Consider now the two verses,

ὡς τοῖσιν ἐμπείροισι καὶ τὰς ξυμφορὰς
ζώσας ὁρῶ μάλιστα τῶν βουλευμάτων.

When the first verse was spoken, would any hearer in the theatre doubt that *ξυμφοράς* bore its usual sense, or divine that it was to bear the unexampled sense of 'comparisons'? And the indispensable clue, *τῶν βουλευμάτων*, is postponed to the end of the next line. In the circumstances, it is hard to imagine any good writer arranging his words

thus; it is, to me, altogether inconceivable that a skilled writer for the stage should so arrange them. If Sophocles had intended to suggest *ξυμφέρειν βουλεύματα*, he would at least have given *ξυμφορὰς βουλευμάτων*. In reply to this argument, Dr Kennedy merely says that no modern can tell; and that Sophocles has used many words, each of which occurs only once in his writings. But he has overlooked the distinction between a rare word, and a rare meaning for a common word. Suppose that the word *συμφορά* occurred only in *O. T.* 44; then his reply would at least be relevant. But the word is exceedingly common; and yet in the entire range of classical Greek literature this is the solitary place where any one has even suggested that it means 'comparison.' The argument from the order of words is not, therefore, one which can be answered by simply saying that it is an argument which no modern is qualified to use. It is an argument which a modern writer is here strictly entitled to use. When people hear a familiar word, they will take it in its usual sense, unless they are warned to the contrary. This, we may presume, was as true in 450 B.C. as it is to-day.

Now, turning from the phrase *τὰς ξυμφορὰς τῶν βουλευμάτων*, I wish to compare the received version with Dr Kennedy's in respect of two other points: (1) *ζώσας*: (2) the force of *καί*. Dr Kennedy maintains that his version is the only one which suits these words. I grant that his version suits them; but I submit that the received version suits them equally well. First, as to *ζώσας*. When Shakespeare says, 'the evil that men do lives after them,' he is using the verb 'to live' as Sophocles uses *ζῆν* here: *i.e.*, 'to live' means 'to be operative,' 'to have effect'; as, conversely, 'dead' can be used of what has ceased to be active. In two other passages of Sophocles (quoted in my note) the use of *ζῆν* is strictly similar. In v. 482 the oracles are *ζῶντα*, 'living' —not dead letters—because they remain operative against the criminal; a divine power is active in them, and will not suffer him to escape. In *Ant.* 457 the 'unwritten and unfailing laws of heaven' *live* (*ζῇ*), as having an eternal and ever-active validity, which no edict of man can extinguish or suspend. Here, the events which flow from the counsels of experienced men are said to 'live,' because they are effective for their purposes,—*ζώσας καὶ οὐκ ἀπολλυμένας*, as the old scholium in L has it; they do not 'come to nothing.' On v. 45 the Scholiast has *ζώσας· ἀντὶ τοῦ ἐνεργεστέρας*: *i.e.*, more 'operative' than are the counsels of the inexperienced. Dr Kennedy renders, 'comparisons of counsels are *in most lively use*.' This is quite legitimate; it is as possible to say, *τὸ ἔθος ζῇ*, the custom lives (*i.e.*, is in lively use), as to say, *οἱ νόμοι ζῶσιν*, the laws live (*i.e.*, are in active operation). But Dr Kennedy has not observed that, by adding the word '*lively*,' he has extended the figurative use of *ζῆν* to just those limits which I claim for it, and beyond the limits to which he himself seeks to restrict it when he says that, figuratively, it can mean only (1) 'to live *well*,' (2) 'to *survive*, to *remain alive*.' For if he rendered *ζώσας* in real conformity with his second proposed sense, he would have to say merely, 'I see that it is with men of experience that comparisons of counsels chiefly *survive*' (or 'remain in use'). That is to say, the words would imply that the consulting of other people

was an old-fashioned practice, the survival of which was chiefly due to the conservative instincts of experienced persons. Then as to the καί. Prof. Kennedy takes it to mean: 'counsellors of experience do also, most of any, consult other people.' I take it to mean: 'the men of experience are also, in most cases, the men whose counsels prove effectual.' To put it more shortly, οἱ ἔμπειροι καὶ εὔβουλοί εἰσι μάλιστα. It is, therefore, incorrect to say that the received version deprives καί of its point. It has just as much point in that version as in the new one.

Prof. Kennedy lays peculiar stress on a new canon which he has formulated, and which he calls 'the law of ὡς, *since*.' The gist of this law is to prove that ὡς, in *O. T.* 44, must necessarily refer to the clause εἶτ' ἀπ' ἀνδρὸς οἶσθά που in 43, and cannot refer to the whole preceding sentence from νῦν τ' in 40 onwards. The law is stated thus:—ὡς, 'since,' as used by Sophocles, is invariably 'referred to words immediately going before it.' This statement lacks something in clearness. On my view also ὡς refers to 'words immediately going before it,'—only to a greater number of them. Nor is it easy to see how ὡς could do anything else. But what Prof. Kennedy evidently means to say is this:—When the sentence preceding ὡς, 'since,' consists of more than one clause, then Sophocles always refers ὡς to the last clause, and never to the whole sentence. I venture to hope that some readers will accompany me in an attempt to test this canon. Prof. Kennedy begins by referring to seven other passages in this play, which will not detain us long. Three of them are irrelevant, since the sentence preceding ὡς is of one clause only: 365 OI. ὅσον γε χρῄζεις· ὡς etc.: 445 OI. κομιζέτω δῆθ'· ὡς etc.: 1050 OI. σημήναθ'· ὡς etc. Two of them are really apposite for Dr Kennedy's purpose, viz. 47 and 54, in each of which ὡς refers to the nearest clause of the preceding sentence. Two are ambiguous, viz. 922, where ὡς may refer to the whole sentence, from 918 to 921, just as well as to 921 alone: and 56, where ὡς may refer to the whole of vv. 54 and 55, just as well as to v. 55 alone. The fact is, as might have been expected, that ὡς ('since'), when it follows a sentence of more than one clause, sometimes refers to the whole sentence, and sometimes to the last clause of that sentence.

Prof. Kennedy proceeds :—

'The other places to which I refer are: *O. C.* 562, 937, 1016, 1028, 1075, 1229, 1528, 1691; *Ant.* 66, 499, 624, 765, 1337; *Tr.* 385, 391, 453, 488, 592, 596, 599, 921, 1120; *Ai.* 39, 92, 131, 141, 789, 1314; *El.* 17, 21, 324, 369, 470, 633, 821, 1112, 1319, 1337, 1446, 1489; *Ph.* 46, 53, 117, 464, 807, 812, 847, 914, 1043, 1442, and a few in the fragments. I have examined all, and find the fact to be as I state it; and I must confess myself amazed that any scholar can look at this passage carefully without discerning that 44, 45 are in immediate dependence on εἶτ' ἀπ' ἀνδρὸς οἶσθά που, even without the clinching proof supplied by this crowd of examples.'

The number of passages thus alleged as examples is 50. Prof. Kennedy claims them all as proving that ὡς, in v. 44, must refer to εἶτ' ἀπ' ἀνδρὸς οἶσθά που in v. 43, and could not refer to the whole preceding sentence from v. 40 to v. 43. I have examined all these 50 passages, and I propose to give here the results of that examination.

I find that Dr Kennedy's 50 citations can be classified under the following heads.

I. Passages which are irrelevant to *O. T.* 40—44, owing to the form of the sentence. In each of these, ὡς refers to a short and compact sentence preceded by a full stop. There is no separable clause, like εἶτ' ἀπ' ἀνδρὸς οἶσθά που, which could appropriate ὡς to itself, and so withdraw its significance from the whole sentence.

(1) *O. C.* 937 ΧΟ. ὁρᾷς ἵν' ἥκεις, ὦ ξέν'; ὡς etc. (2) *ib.* 1016 ΘΗ. ἄλις λόγων, ὡς etc. (3) *ib.* 1028 κοὐκ ἄλλον ἕξεις εἰς τόδ'· ὡς etc. (4) *ib.* 1074 ἔρδουσ' ἃ μέλλουσιν; ὡς etc. (5) *ib.* 1689—1691 κατά με φόνιος Ἀΐδας ἕλοι | πατρὶ ξυνθανεῖν γεραιῷ | τάλαιναν· ὡς etc. Similar are (6) *Ant.* 65 f. (7) *ib.* 499. (8) *ib.* 1337. (9) *Tr.* 385. (10) *ib.* 391. (11) *ib.* 453. (12) *ib.* 592. (13) *ib.* 596. (14) *ib.* 598. (15) *ib.* 920 f. (16) *ib.* 1120. (17) *Ai.* 1313. (18) *El.* 15—17. (19) *ib.* 20 f. (20) *ib.* 324. (21) *ib.* 369. (22) *ib.* 470. (23) *ib.* 820. (24) *ib.* 1318. (25) *ib.* 1337. (26) *ib.* 1445 f. (27) *Ph.* 464. (28) *ib.* 807. (29) *ib.* 844—847. (30) *ib.* 914. (31) *ib.* 1440.

II. Passages which are irrelevant because in them ὡς does not mean 'since,' but either (*a*) 'that,' (*b*) 'how,' (*c*) 'how!' (exclamatory), (*d*) 'in order that,' or (*e*) 'even as.'

a. (32) *O. C.* 562 ὃς οἶδα καὐτὸς ὡς ἐπαιδεύθην ξένος. (33) *Ai.* 39 ΑΘ. ὡς ἔστιν ἀνδρὸς τοῦδε τἄργα ταῦτά σοι. (34) *Ph.* 117 ΟΔ. ὡς τοῦτό γ' ἔρξας δύο φέρει δωρήματα. (35) *ib.* 812 ΝΕ. ὡς οὐ θέμις γ' ἐμοῦστι σοῦ μολεῖν ἄτερ.

b. (36) *Ai.* 789 τοῦδ' εἰσάκουε τἀνδρός, ὡς ἥκει φέρων etc.

c. (37) *ib.* 92 ὦ χαῖρ' Ἀθάνα, χαῖρε διογενὲς τέκνον, | ὡς εὖ παρέστης. (38) *El.* 1112 ΗΛ. τί δ' ἔστιν, ὦ ξέν'; ὡς μ' ὑπέρχεται φόβος.

d. (39) *Ant.* 765 ('I will go') ὡς τοῖς θέλουσι τῶν φίλων μαίνῃ συνών.

e. (40) *Ai.* 141 (following a full stop) ὡς καὶ τῆς νῦν φθιμένης νυκτός etc.

Thus, of 50 passages cited by Dr Kennedy from plays of Sophocles other than the *Oed. Tyr.*, 40 are wholly irrelevant. Of the remaining 10, one is a wrong reference, viz. *Ant.* 624. If *Ant.* 643 (ὡς...ἀναμύνωνται) is meant, that comes under II. (*d*) above, and raises the list of 40 to 41. The other 9 illustrate the fact which I stated above; viz., that when ὡς, meaning 'since,' follows a sentence of more than one clause, it sometimes refers to the whole sentence, and sometimes specially to the last clause of that sentence. Dr Kennedy maintains that it must always refer to the last clause (as to εἶτ' ἀπ' ἀνδρὸς οἶσθά που here). Among the 9 passages which now remain to be considered, it will be found that there are only three such instances:—

(1) *Ph.* 45—47 τὸν οὖν παρόντα πέμψον εἰς κατασκοπήν, | μὴ καὶ λάθῃ με προσπεσών· ὡς μᾶλλον ἂν | ἕλοιτό μ' ἢ τοὺς πάντας Ἀργείους λαβεῖν. Here ὡς refers to μὴ καὶ λάθῃ etc.

(2) *ib.* 50—53 Ἀχιλλέως παῖ, δεῖ σ' ἐφ' οἷς ἐλήλυθας | γενναῖον εἶναι, μὴ μόνον τῷ σώματι, | ἀλλ' ἤν τι καινὸν ὧν πρὶν οὐκ ἀκήκοας | κλύῃς, ὑπουργεῖν, ὡς ὑπηρέτης πάρει. Here the last three words, though they enforce the whole precept, are more particularly a comment on ὑπουργεῖν.

(3) *El.* 632 f. ἐῶ, κελεύω, θῦε· μηδ' ἐπαιτιῶ | τοὐμὸν στόμ', ὡς οὐκ ἂν πέρα λέξαιμ' ἔτι. This is the usual punctuation. But we might also place a comma at θῦε, and a colon at στόμ', when the passage would be more evidently a case of ὡς referring to the last clause of a sentence.

In the following passages, on the other hand, ὡς refers to the whole preceding sentence; as I hold that, in *O. T.* 44, ὡς refers to the whole sentence from v. 40 onwards:—

(1) *Tr.* 484—489 ἐπεί γε μὲν δὴ πάντ' ἐπίστασαι λόγον, | κείνου τε καὶ σὴν ἐξ ἴσου κοινὴν χάριν | καὶ στέργε τὴν γυναῖκα καὶ βούλου λόγους | οὓς εἶπας ἐς τήνδ' ἐμπέδως

εἰρηκέναι· | ὡς τἄλλ' ἐκεῖνος πάντ' ἀριστεύων χεροῖν | τοῦ τῆσδ' ἔρωτος εἰς ἄπαντθ' ἥσσων ἔφυ. Here, ὡς does not refer to the last clause, καὶ βούλου λόγους etc., but to the whole sentence from v. 484 to 487.

(2) *Ph.* 1040—1044. ὡς in 1443 refers to the whole prayer for vengeance, and not merely to the clause εἴ τι κἄμ' οἰκτίρετε in 1042.

(3) *O. C.* 1526—1530. ὡς in 1528 refers to the whole sentence from 1526.

(4) *Ai.* 127—133. ὡς in 131 refers to the whole sentence from 127.

(5) *O. C.* 1225—1230. ὡς in 1229 refers to the whole sentence from μὴ φῦναι in 1225.

(6) *El.* 1487—1490. ὡς in 1489 refers to the whole sentence, and not merely to the clause καὶ κτανὼν πρόθες etc.

We have now examined Prof. Kennedy's 50 passages, with this result :—40 are irrelevant : 3 make for his view : 6 make for mine : and 1 (*Ant.* 924) is either irrelevant (being for *Ant.* 643) or undiscoverable. It seems, then, permissible to say that the new 'law of ὡς' is as devoid of ground in the actual usage of Sophocles as it is contrary to what we might have reasonably expected.

The questions of language raised by the different interpretations have now been considered. With regard to the general spirit and tone of the speech in which the disputed passage occurs, they appear decidedly favourable to the old interpretation, and decidedly adverse to the new. The Priest of Zeus salutes Oedipus, not, indeed, as a god, but as unique and supreme among mortals. It was by the direct inspiration of a god (προσθήκῃ θεοῦ, v. 38), not by any help from man, that Oedipus was believed to have solved the riddle of the Sphinx. His success on that occasion is the ground assigned for believing that he will succeed now. But, according to the new interpretation, the passage expressing this belief winds up with a remark to the effect that 'men of experience are just those who are most ready to consult other people.' In this context, such a remark is both illogical and unpoetical. It is illogical, because the thought is that, as formerly he found a remedy when Theban advice could not aid him (ὑφ' ἡμῶν οὐδὲν ἐξειδὼς πλέον), so he may find a remedy now, though the Thebans have no counsels to offer him. It is unpoetical, because Oedipus, who has just been exalted far above all other men,—to a rank which is only not divine,—is suddenly lowered to the ordinary level of shrewd humanity.

In concluding this Note, I may briefly recapitulate the points which it has sought to establish. The old interpretation of verses 44 and 45, —that which has come down, presumably, from the Alexandrian age, and which modern scholars have been all but unanimous in upholding,— suits the general context, employs ξυμφορά in its ordinary sense, and gives a legitimate meaning both to ζώσας and to καί. The new interpretation gives ξυμφορά a meaning which the word, though extremely common, never once bears in the classical literature. Etymology, indeed, warrants that meaning ; but, as Lucian shows by the example of this very word ξυμφορά, it was possible to observe etymology and yet to commit a ludicrous offence against usage. Further, if Sophocles had desired to use ξυμφορά in an unexampled sense, it is improbable that he would have chosen to arrange his words in such an order as to aggravate the obscurity. The contention that ὡς must refer to the last clause of v.

43, rather than to the whole sentence, is groundless. Lastly, the general sense obtained by the new interpretation is not in good harmony either with the argument or with the spirit of the context.

It is among the advantages and the pleasures of classical study that it gives scope for such discussions as this passage has evoked. I have endeavoured to weigh carefully what can be said on both sides, and to give the result,—as it appears to me. If any one prefers a different view, κεῖνός τ' ἐκεῖνα στεργέτω, κἀγὼ τάδε.

198 f. τελεῖν γάρ, εἴ τι νὺξ ἀφῇ,
τοῦτ' ἐπ' ἦμαρ ἔρχεται.

Before adopting τελεῖν, I had weighed the various interpretations of τέλει, and had for some time been disposed to acquiesce in Elmsley's as the least strained. He renders '*omnino*,' '*absolute*,' comparing Eur. *Bacch.* 859 ff. γνώσεται δὲ τὸν Διὸς | Διόνυσον ὃς πέφυκεν ἐν τέλει θεὸς | δεινότατος, ἀνθρώποισι δ' ἠπιώτατος. On Elmsley's view, ἐν τέλει there means *omnino*, 'in fulness'; and here the sense would be 'in fulness—if night spare aught—day attacks this': *i.e.* so as to make the tale of havoc full. Yet I think with Professor Tyrrell that in *Bacch.* 860 ἐν τέλει could not bear the sense which Elmsley gave to it. I should prefer there to render it, as Dr Sandys did, 'in the end'—*i.e.*, when his wrath has been aroused. I now believe, however, that Munro's brilliant emendation in that place is right,—ὃς πέφυκεν ἐν ἀτελεῖ θεὸς | δεινότατος: 'who is a god most terrible towards the uninitiated' (*Journ. Philol.* Vol. XI. p. 280). If, then, τέλει is to mean 'in fulness' here, it must dispense with even such support as might have been derived from the passage in the *Bacchae*. And, at the best, the sense obtained by such a version is hardly satisfactory. Still less would it be so, were τέλει joined with ἀφῇ, as = 'spare anything at all': εἴ τι τέλει ἀφῇ could not possibly mean εἰ ὁτιοῦν ἀφῇ. Nor could τέλει go with ἀφῇ as = 'remit anything *in regard to completeness*': nor again, as Hermann proposed, 'remit anything *to the completion*'—*i.e.* fail to complete.

Others have rendered—'if night *at its close* spare anything.' The objections to this are,—(i) the weakness of the sense: (ii) the *simple* dative in this meaning: for 'at the end' is ἐπὶ τῷ τέλει (Plat. *Polit.* 268 D), or πρὸς τέλει (*Legg.* 768 C). The Scholiast who explains τέλει as ἐπὶ τῷ ἑαυτῆς τέλει begs the question by his addition of ἐπὶ τῷ. Of proposed emendations, the obvious τελεῖν—which Hermann merely suggested, himself preferring the bolder cure mentioned below—is at once the simplest and the best. Dindorf spoils it (in my judgment) by taking it with ἀφῇ instead of ἐπέρχεται:—'Fortasse igitur scribendum, τελεῖν γὰρ εἴ (vel ᾗ) τι νὺξ ἀφῇ, *i.e. nox si* (vel *ubi*) *quid malorum perficiendum reliquerit, id dies aggreditur et perficit.*'

Among other conjectures are: (1) Kayser, τελεῖ γάρ· εἴ τι κ.τ.λ. 'for Ares will finish his work.' (2) Hermann, μέλλει γάρ· εἴ τι νὺξ δ' ἀφῇ κ.τ.λ.: 'Cunctatur enim (sc. Mars): si quid nox autem dimiserit, id invadit dies': μέλλει, 'delays,' meaning, I suppose, 'tarries too long among us.' (3) Arndt would change τέλει into ἀεί, and in the 5th ed.

of Schneidewin (revised by Nauck) this is approved, *τέλει* being pronounced 'clearly wrong.'

219 ff. *ἀγὼ ξένος μὲν τοῦ λόγου τοῦδ' ἐξερῶ,*
ξένος δὲ τοῦ πραχθέντος· οὐ γὰρ ἂν μακρὰν
ἴχνευον αὐτός, μὴ οὐκ ἔχων τι σύμβολον.

Professor Kennedy understands *οὐ γάρ κ.τ.λ.* as referring to a suppressed clause. 'On my having been a foreigner at the time of the deed, I lay no stress; for had I been no foreigner, but one of the citizens, I myself, whatever my native shrewdness, as in guessing the riddle of the Sphinx, should not have traced the matter far, seeing that I had not (*μὴ οὐκ ἔχων*) any token (*i.e.* any clue to guide me).'

The difficulties which I feel in regard to the above interpretation are these. (*a*) I do not see how the hearer could be expected to supply mentally such a suppressed clause as 'That, however, matters not; for even if I had been a citizen'... (*b*) The *σύμβολον* lacking to Oed. is some way of obtaining such a clue. We should not expect him, then, to say that, even if he had been a citizen of Thebes at the time, he could not have made much progress in the investigation, because he would have had no clue.

According to Professor Campbell, the suppressed clause is *εἰ ἴχνευον*, and the sense is: 'I have remained a stranger to the matter, for, if I *had* undertaken an inquiry, I could not have followed it far, since I had no clue to guide me.' 'He offers this excuse for having hitherto neglected what he now feels to be an imperative duty.' But Sophocles assumes that Oed. has just heard, *for the first time*, of the mysterious murder (105—129). On hearing of it, Oed. straightway asked why the Thebans themselves had not at the time made a search (128). Here, then, we cannot understand him to speak as if he had all along shared the knowledge of the Thebans, or as if he were apologising for having neglected to act upon it sooner.

Mr Blaydes understands: 'For (were it otherwise, had I not been thus ignorant), I should not have had to investigate it (*αὐτὸ*, the foul deed) far, without finding (quin haberem) some clue.' To this the objections are that (1) *μὴ οὐκ ἔχων* = 'unless I had,' and could not mean 'without finding': (2) the remark would be suitable only if Oed. had already for some time been engaged in a fruitless search, whereas he is only about to commence it.

Schneidewin formerly conjectured *ἢ* [for *οὐ*] *γὰρ ἂν μακρὰν | ἴχνευον αὐτός, οὐκ* [for *μὴ οὐκ*] *ἔχων τι σύμβολον*: 'for [if I had *not* appealed to you] I should have searched long indeed by myself, seeing that I have no clue.' In the 5th ed., revised by Nauck, *οὐ* is wisely replaced instead of *ἢ* (though *οὐκ* for *μὴ οὐκ* is kept), and the sense is given substantially as I give it.

Much of the difficulty which this passage has caused seems attributable (1) to a prevalent impression that *οὐ γὰρ...ἄν* in such a sentence always means, 'for *else*,' etc.: (2) to want of clearness regarding *μὴ οὐ*.

Now, as to (1), it depends on the context in each case whether οὐ γὰρ ἄν means, 'for *else*,' etc. When it has that force, it has it because there is a *suppressed protasis*. Such is the case in v. 82 ἀλλ' εἰκάσαι μὲν ἡδύς· οὐ γὰρ ἄν...εἶρπε: *i.e.* εἰ μὴ ἡδὺς ἦν. Such is also the case in 318 διώλεσ'· οὐ γὰρ ἂν δεῦρ' ἱκόμην: *i.e.* εἰ μὴ διώλεσα. But when the protasis is *not* suppressed, then, of course, there is no such ellipse as our word 'else' implies. Thus Xen. *Anab.* 7. 7. 11 καὶ νῦν ἄπειμι· οὐδὲ γὰρ ἂν Μήδοκός με ὁ βασιλεὺς ἐπαινοίη, εἰ ἐξελαύνοιμι τοὺς εὐεργέτας: 'and now I will go away; for Medocus the king would not commend me, *if I should drive out our benefactors*.' Had the protasis εἰ ἐξελαύνοιμι τοὺς εὐεργ. been suppressed, then οὐδὲ γὰρ ἄν...ἐπαινοίη must have been rendered, 'for *else* he would not commend me': but, since it is given, we do not need 'else.' So Dem. or. 18 § 228 ὡμολόγηκε νῦν γ' ἡμᾶς ὑπάρχειν ἐγνωσμένους ἐμὲ μὲν λέγειν ὑπὲρ τῆς πατρίδος, αὐτὸν δ' ὑπὲρ Φιλίππου. οὐ γὰρ ἂν μεταπείθειν ὑμᾶς ἐζήτει, μὴ τοιαύτης οὔσης τῆς ὑπαρχούσης ὑπολήψεως περὶ ἑκατέρου: 'he has admitted that, as matters stand, we are already pronounced to be speaking, I, in our country's cause, and he, in Philip's; *for* he would not have been seeking to bring you over to his view, *were not such the existing impression with regard to each*.' Here, μὴ τοιαύτης οὔσης represents the protasis, εἰ μὴ τοιαύτη ἦν, exactly as here in *O. T.* 221 μὴ οὐκ ἔχων represents the protasis εἰ μὴ εἶχον: and we do not insert 'else' after 'for.'

(2) As regards μὴ οὐ with the participle, the general principle may, I think, be stated thus. Every sense possible for (*e.g.*) μὴ ποιῶν is possible for μὴ οὐ ποιῶν when the principal verb of the sentence is negative. Take the sentence ῥᾴδιον ἡμῖν ζῆν μὴ πονοῦσι. The participial clause here could represent, according to the sense intended, any one of four things, viz. (1) εἰ μὴ πονοῦμεν, 'if,—as is the fact,—we are not labouring': (2) ἐὰν μὴ πονῶμεν, 'whenever we do not labour,' *or*, 'if we shall not labour': (3) εἰ μὴ πονοῖμεν, 'if we should not labour': (4) εἰ μὴ ἐπονοῦμεν, 'if we had not (then) been labouring, (as in fact we then were,)' *or*, 'if we were not (now) labouring, (as in fact we now are).' So in the negative sentence, οὐ ῥᾴδιον ἡμῖν ζῆν μὴ οὐ πονοῦσι, the participial clause can equally represent any one of the same four things.

But from the very fact that μὴ οὐ can stand only in a *negative* sentence it follows that a participial clause with μὴ οὐ will, in practice, most often express an *exception* to a negative statement. This must not, however, make us forget that μὴ οὐ with the participle is still equivalent to the protasis of a conditional sentence. Thus:—

Her. 6. 9 πυθόμενοι τὸ πλῆθος τῶν Ἰάδων νεῶν καταρρώδησαν μὴ οὐ δυνατοὶ γένωνται ὑπερβαλέσθαι, καὶ οὕτω οὔτε τὴν Μίλητον οἷοί τε ἔωσι ἐξελεῖν μὴ οὐκ ἐόντες ναυκράτορες κ.τ.λ.: where μὴ οὐκ ἐόντες=εἰ μή εἰσι, (or ἢν μὴ ἔωσι,) the negative condition. Her. 6. 106 εἰνάτῃ δὲ οὐκ ἐξελεύσεσθαι ἔφασαν μὴ οὐ πλήρεος ἐόντος τοῦ κύκλου, *i.e.* εἰ μὴ πλήρης ἐστὶν ὁ κύκλος, 'if (as is the case) the moon is not full' (they are speaking on the εἰνάτῃ itself). Plat. *Lysis* 212 D οὐκ ἄρα ἐστὶ φίλον τῷ φιλοῦντι μὴ οὐκ ἀντιφιλοῦν, *i.e.* ἐὰν μὴ ἀντιφιλῇ, unless it love in return. Soph. *O. C.* 359 ἥκεις γὰρ οὐ κενή γε, τοῦτ' ἐγὼ σαφῶς | ἔξοιδα, μὴ οὐχὶ δεῖμ' ἐμοὶ φέρουσά τι: 'thou hast not come empty-handed,

without bringing,' etc.: where the participial clause, epexegetic of κενή, implies εἰ μὴ ἔφερες, (οὐκ ἂν ἦκες,)—'hadst thou not been bringing (as thou *art* bringing), thou wouldst not have come.'

In all the above passages, it is the present participle which stands after μὴ οὐ, as it is also in *O. T.* 13, 221. Now compare (1) Dem. or. 18 § 34 μὴ κατηγορήσαντος Αἰσχίνου (=εἰ μὴ κατηγόρησεν Αἰσχίνης) μηδὲν ἔξω τῆς γραφῆς οὐδ' ἂν ἐγὼ λόγον οὐδένα ἐποιούμην ἕτερον. (2) or. 19 § 123 οὐ γὰρ ἐνῆν μὴ παρακρουσθέντων ὑμῶν (=εἰ μὴ παρεκρούσθητε ὑμεῖς) μεῖναι Φιλίππῳ. Here, though the sentences are negative, we have μή, not μὴ οὐ, with the *aorist* partic., representing the protasis. In (1) the *order* of clauses affects the question, but not in (2). Owing to the comparative rarity of μὴ οὐ with the participle, generalisation appears unsafe; but it looks as if prevalent usage had accustomed the Greek ear to μὴ οὐ with partic. chiefly in sentences where the protasis so represented would have been formed with (1) imperf. indic., or (2) pres. subjunct., or (3) pres. optat. In conditional sentences with the *aor.* indicative, even where the negative form admitted μὴ οὐ, there may have been a preference for μή. The instances cited seem at least to warrant the supposition that, in such a sentence as οὐκ ἂν ἀπέθανεν εἰ μὴ ἔπεσε, Demosthenes would have chosen μὴ (rather than μὴ οὐ) πεσών as the participial substitute for the protasis.

227 f. κεἰ μὲν φοβεῖται, τοὐπίκλημ' ὑπεξελὼν
αὐτὸς καθ' αὑτοῦ.

With this, the common reading, it is necessary to suppose some ellipse. I believe ὑπεξελὼν and αὐτὸς to be indefensible. If they were to be retained, I should then, as the least of evils, translate thus:—'And if he is afraid,—when (by speaking) he will have removed the danger of the charge from his own path,—[*let him not fear*].' Such an ellipse—though, to my mind, almost impossibly harsh—would at least be mitigated by the following πείσεται γὰρ ἄλλο μὲν | ἀστεργὲς οὐδέν, which we might regard as an irregular substitute for an apodosis in the sense of μὴ φοβείσθω, γάρ being virtually equivalent to 'I tell him.'

Among the interpretations of the received text which have been proposed, the following claim notice.

1. Professor Kennedy renders (the italics are his): 'and if he fears and hides away the charge | against himself, *let him speak out.*' Here ὑπεξελὼν = 'having suppressed,' and μὴ σιωπάτω is mentally supplied from v. 231 (three verses further on).

2. Professor Campbell gives the preference to the following version (while noticing two others):—'And let the man himself, if he be touched with fear, inform against himself, by taking the guilt away with him': *i.e.* ὑπεξελὼν='having withdrawn,' and 'the words καθ' αὑτοῦ are to be construed κατὰ σύνεσιν with v. 226, *sc.* ποιείτω τάδε, self-banishment being in this case equivalent to self-impeachment.' This is tantamount (if I understand rightly) to supplying σημαινέτω from σημαίνειν in 226.

3. Schneidewin: 'And if he is afraid, *because he will have revealed* (ὑπεξελὼν) a charge against himself,—*let him not fear*' (*sc.* μὴ φοβείσθω). So Linwood, only supplying σημαινέτω.

4. Elmsley: 'And if he is afraid, (still let him denounce himself, *sc.* σημαινέτω,) thus extenuating the guilt (by confession),'—*crimen confitendo diluens.* To say nothing of the sense given to ὑπεξελὼν, the *aorist* part. seems strange on this view.

5. Matthiae regards the construction as an irregular form of what might have been more simply put thus: κεἰ μὲν φοβεῖται, τὸ ἐπίκλημα αὐτὸς καθ' αὑτοῦ ὑπεξελὼν (ἀπελθέτω ἐκ τῆς γῆς)· πείσεται γὰρ οὐδὲν ἄλλο ἀστεργές: 'If he is afraid, (let him leave the country,) thus *taking away* the charge against himself.' He explains ὑπεξελὼν by '*subripiens*,' *i.e. subterfugiens, declinans,* 'evading the danger of being accused.' Neither this nor the ellipse of ἀπελθέτω seems possible. Wunder nearly agrees with Matthiae.

6. Hermann (3rd ed.) translates v. 227 'Si metuit, subterfugiens accusationem sui ipsius,' and supposes the apodosis to be γῆς ἄπεισιν ἀβλαβής,—μὲν and δὲ having been added because the clause πείσεται γὰρ has been put first. Thus he agrees with Matthiae as to ὑπεξελὼν, but takes it with φοβεῖται, not with a supposed ἀπελθέτω.

7. Dindorf also takes Matthiae's view of ὑπεξελὼν, but wishes (ed. 1860) for ὑπεξέλοι in an imperative sense: 'crimen subterfugiat': 'let him evade the charge against himself' (by going into exile).

Under one or another of the above interpretations those given by most other commentators may be ranged.

Among emendations, the palm for ingenuity seems due to Hartung's κεἰ μὲν φοβεῖται, τοὐπίκλημ' ἐπεξίτω | αὐτὸς καθ' αὑτοῦ: 'and if he is afraid, still let him *prosecute* the charge against himself.' This is, however, more brilliant than probable.

Mr Blaydes in his note proposes to read κεἰ μὲν φοβεῖται τοὐπίκλημ' ὑπεξελεῖν (*to draw forth* from the recesses of his own mind), and supplies, 'let him feel assured.' For this view of ὑπεξελεῖν, cp. above, no. 3. In his text, however, he gives (on his own conjecture) καὶ μὴ φοβείσθω τοὐπίκλημ' ὑπεξελεῖν | αὐτὸς καθ' αὑτοῦ.

246 ff. *The proposed transposition of verses* 246—251, κατεύχομαι... ἠρασάμην.

Otto Ribbeck suggested that these six verses should stand immediately after 272 (ἐχθίονι). He thought that their displacement in the MSS. arose from a confusion between ὑμῖν δὲ in 252 and the same words in 273. He argued that 251, παθεῖν ἅπερ τοῖσδ' ἀρτίως ἠρασάμην, has no meaning unless it follows 269—274, καὶ ταῦτα τοῖς μὴ δρῶσι κ.τ.λ. Many recent editors adopt the transposition. Against it, and in favour of the MSS., I would submit these considerations. (1) The transposition destroys the natural order of topics. The denunciation of a curse on the *murderer* must stand in the fore-front of the speech, whereas the transposition subjoins it, as a kind of after-thought, to the curse on those who disobey the edict. It thus loses its proper emphasis. (2) The transposition enforces an awkward separation between ταῦτα τοῖς μὴ δρῶσιν (269) and τοῖς ἄλλοισι (273). The latter depends for its clearness on juxtaposition with the former: but six verses are now inserted between them. (3) In 251 Ribbeck's objection would fail if we

had τῷδ' instead of τοῖσδ': but τοῖσδ' is used to include the hypothesis of *several* murderers (247, cp. 122).

305. εἰ καί *and* καὶ εἰ.—(1) εἰ καί, in its normal usage, = '*granting that*...,' where the speaker admits that a condition *exists*, but denies that it is an obstacle: above, 302: 408, εἰ καὶ τυραννεῖς: *El.* 547, εἰ καὶ σῆς δίχα γνώμης λέγω.

(2) In our passage (as in *Ai.* 1127, *Tr.* 71), the καί has a slightly stronger sense,—'if *indeed*—though I should be surprised to hear it.'

(3) Both these uses differ from that in which εἰ καί has the sense which properly belongs to καὶ εἰ, '*even supposing that*...,' where the speaker refrains from granting the existence of the alleged condition: *Tr.* 1218 εἰ καὶ μακρὰ κάρτ' ἐστίν, ἐργασθήσεται, 'even if the favour is a very large one, it shall be granted.'

For the regular distinction between εἰ καί and καὶ εἰ, see *Il.* 4. 347 καὶ εἰ δέκα πύργοι Ἀχαιῶν | ὑμείων προπάροιθε μαχοίατο, compared with *Il.* 5. 410 Τυδείδης, εἰ καὶ μάλα καρτερός ἐστιν.

The normal use of καὶ εἰ occurs below, 669, 1077: *O. C.* 306 κεἰ βραδὺς | εὕδει: *Ant.* 234 κεἰ τὸ μηδὲν ἐξερῶ: 461 κεἰ μὴ σὺ προὐκήρυξας: *El.* 617 κεἰ μὴ δοκῶ σοι.

Conversely, we have καὶ εἰ for εἰ καί in *Ai.* 536, 692, 962: *O. C.* 661: below, 986, 1516.

(4) All the foregoing uses, in which εἰ καί forms a single expression, must be distinguished from those cases in which καί belongs closely to the *following* word, as 283 εἰ καὶ τρίτ' ἐστί: *Ant.* 90 εἰ καὶ δυνήσει γ'.

Similarly, for καὶ εἰ, distinguish those cases in which καί = 'and': *O. C.* 1323 ἐγὼ δὲ σός, κεἰ μὴ σός, ἀλλὰ τοῦ κακοῦ | πότμου φυτευθείς.

328 f. οὐ μή ποτε
τἄμ' ὡς ἂν εἴπω μὴ τὰ σ' ἐκφήνω κακά.

Prof. Kennedy takes the passage thus:—ἐγὼ δ' οὐ μήποτε εἴπω τἀμά, *I will never speak my things*, ὡς ἂν (εἴπω), *however I may call them* (whatever they may deserve to be called), μὴ τὰ σ' ἐκφήνω κακά, *lest I disclose your things as evil.* Or, as he renders it in verse, 'but mine I ne'er will speak, | however named, lest I display thine—evil.' For ὡς ἄν as = 'in whatever way,' he compares *Il.* 2. 139 ὡς ἂν ἐγὼν εἴπω, πειθώμεθα πάντες: Soph. *Ai.* 1369 ὡς ἂν ποιήσῃς, πανταχοῦ χρηστός γ' ἔσει: Dem. or. 18. 292 [§ 192] τὸ...πέρας, ὡς ἂν ὁ δαίμων βουληθῇ, πάντων γίγνεται: and adds: 'We might place commas before and after ὡς ἄν, to indicate the quasi-adverbial character which it acquires by the ellipse [of εἴπω], in reality not more abnormal than that of ἥδοιο in 900 [937], ἥδοιο μέν, πῶς δ' οὐκ ἄν;' (*Oed. Tyr.*, pp. 76 f.).

As Prof. Kennedy has well said elsewhere (*Stud. Soph.* p. 62), if any emendation were to be admitted, the simplest would be εἰπὼν for εἴπω (a change which Hermann also once suggested), with a comma after τἄμ'. ἐγὼ δ' οὐ μήποτε (εἴπω) τἀμά, ὡς ἂν εἰπὼν (*by* telling them) μὴ...ἐκφήνω. But with him (though our interpretations differ) I believe that the words are sound as they stand.

Hardly any passage, however, in Sophocles has given rise to so large a number of conjectures. Most of these have been directed to the same general object—some such alteration of the words τἄμ' ὡς ἂν εἴπω as shall make it easier to take the *second* μὴ with ἐκφήνω. The following may be mentioned: (1) Wolff, τἄμ' ὄψαν' εἴπω, 'my visions,'—ὄψανον having that sense in Aesch. *Cho.* 534. (2) Hartung, τὰ θέσφατ' εἴπω. (3) C. F. Hermann, τὰ μάσσον' εἴπω. (4) Campbell, εἴπω τάδ', ὡς ἂν μὴ τά σ' ἐκφήνω κακά. (5) Nauck, approved by Bonitz, ἄνωγας εἴπω. (6) Campe, *Quaest. Soph.* I. 18, ἄγνων ἀνείπω. (7) Arndt, τἄλλων ἀνείπω. (8) Seyffert, Weismann, Ritter, τἄμ' ὡς ἀνείπω. (9) Wecklein, τἄμ' ὧδ' ἀνείπω. (10) Pappageorgius, τἄμ' ἐς σ' ἀνείπω. See his *Beiträge zur Erklärung und Kritik des Sophokles*, p. 22, Iena, 1883.

361. *The forms* γνωτός *and* γνωστός.—γνωτός is regularly formed from the verbal stem γνω with the suffix το: cp. Skt. *ǵñâ-t-as*, Lat. *notus*. In the form γνωστός, the origin of the σ is obscure: Curtius remarks that we might suppose a stem γνως expanded from γνω, but also a present *γνωγω, which might be compared with O. H. G. *knâu*. In the case of καυστός (Eur.), κλαυστός (Soph.), the σ is explained by καϜγω (καίω), κλαϜγω (κλαίω). The existing data do not warrant us in assigning the forms with or without σ to certain periods with such rigour as Elmsley's, for example, when he regarded εὔγνωτος as the only correct Attic form. ἄγνωστος occurs in *Odyssey*, Thucydides, Plato (who has also γνωστός); in Pindar *Isthm.* 3. 48 ἄγνωστοι is doubtful; Mommsen gives ἄγνωτοι, and so Fennell, who remarks *ad loc.* that in *Ol.* 6. 67 for ἄγνωτον (as against ἄγνωστον) Mommsen has the support of two good MSS. We have ἄγνωτος in Sophocles and Aristophanes; εὔγνωστος in Sophocles, Euripides, Lysias, etc.

With regard to the meaning of these verbals, it has been held that, where such forms as γνωτός and γνωστός existed side by side, Attic writers appropriated the *potential* sense to the *sigmatic* form, distinguishing γνωστός, as 'what *can* be known,' from γνωτός, 'what *is* known.' Nothing in the sigmatic form itself could warrant such a distinction. However the σ be explained, γνωστός, no less than γνωτός, must have primarily meant simply 'known,' as καυστός 'burnt' and κλαυστός 'wept.' And we find ἄκλαυστος as = 'unwept' (not, 'what cannot be wept for'), πολύκλαυστος as = 'much-wept' (not, 'worthy of many tears'). When the modal idea of 'may' or 'can' attached itself to these verbals, it was merely by the same process as that which in Latin brought *invictus*, 'unconquered,' to the sense of 'unconquerable.' Yet I would suggest, on the other hand, that the special attribution of a potential sense to the sigmatic forms may have thus much ground. When two forms, such as γνωτός and γνωστός, were both current, regular analogies would quicken the sense that γνωτός had a participial nature, while γνωστός, in which the σ obscured the analogy, would be felt more as an ordinary adjective, and would therefore be used with less strict regard to the primary participial force. Thus it might be ordinarily *preferred* to γνωτός, when 'knowable' was to be expressed. At the same time, it would always remain an available synonym for γνωτός

as = 'known.' And we have seen in the commentary that Sophocles is said to have used γνωστός, as well as γνωτός, in the sense of 'well-known.'

478. *The reading of the first hand in the Laurentian* MS., πετραῖος ὁ ταῦρος.—This reading raises one of those points which cannot be lightly or summarily decided by any one who knows the rapid transitions and the daring expressions which were possible for the lyrics of Greek Tragedy. Hermann—who was somewhat more in sympathy with the manner of Aeschylus than with that of Sophocles—characteristically adopted the reading,—which he pronounces 'multo vulgata fortiorem.' The mere substitution of metaphor for simile is not, indeed, the difficulty. Euripides, for instance, has (*Med.* 184) ἀτὰρ φόβος εἰ πείσω | δέσποιναν ἐμήν'...καίτοι τοκάδος δέργμα λεαίνης | ἀποταυροῦται δμωσίν. But the boldness of λεαίνης so closely followed by δμωσίν is not comparable to that which we must assume here, if τὸν ἄδηλον ἄνδρα were so immediately followed by πετραῖος ὁ ταῦρος: nor can I persuade myself that Sophocles would have so written.

The further verbal question, whether φοιτᾷ πετραῖος could be said in the sense, '*wanders among rocks*,' is one which must be considered in the light of Sophoclean usage. We have below 1340 ἀπάγετ' ἐκτόπιον: 1411 θαλάσσιον | ἐκρίψατ': *Antig.* 785 φοιτᾷς δ' ὑπερπόντιος ἐν τ' ἀγρονόμοις αὐλαῖς: *El.* 419 ἐφέστιον | πῆξαι...σκῆπτρον: *Ant.* 1301 βωμῖᾶ... | λύει...βλέφαρα (she closes her eyes at the altar): and perh. fr. 35 καὶ βωμιαῖον ἐσχάρας λαβών, for Steph. Byz. 191. 8, citing it, says, τὸ τοπικὸν βώμιος καὶ κατὰ παραγωγὴν βωμιαῖος. Given these examples, we could scarcely refuse to Sophocles such a phrase (for instance) as φοιτᾷ ὀρεινός. My own feeling in regard to πετραῖος is that it is decidedly bolder—not to say harsher—than any phrase of the kind which can be produced; but, on the other hand, I certainly am not prepared to say that, in lyrics, Sophocles could not have used it. It is the extreme abruptness of the metaphor in this context, rather than the singularity of the phrase, that has decided me against reading πετραῖος ὁ ταῦρος.

508. πτερόεσσα κόρα. *The Sphinx.*—The Sphinx, with lion's body and human head, has a unique place among the most ancient symbols of an irresistible daemonic might, at once physical and mental. The Egyptian type was *wingless*, and of male sex. The Sphinx of Ghizeh—oldest and largest of extant examples—dates from the age of the Fourth Dynasty (perhaps from *circ.* 2400 B.C.), as Mariette's latest results have established (*Revue archéol.*, new series 26, 1873, pp. 237 ff.), and was the object of a cultus, which does not appear to have been the case with any other Egyptian Sphinx.

The *winged* type occurs first in the lands of the Euphrates. The earliest example which can be approximately dated is afforded by the palace of Esharaddon, which belongs to the seventh century B.C. Here the winged and crouching Sphinx is female (Milchhoefer, *Mitth. des deutschen archaeol. Institutes in Athen*, fourth year, 1879, p. 48,—the best authority for the present state of knowledge on the subject). Phoenicia

was in this case, as in so many others, the point at which Egyptian and Asiatic influences converged. A stelè from Aradus (*Musée Napoléon* III. XVIII. 4) shows a Sphinx with Egyptian head-gear and on a pedestal of Egyptian character, but with the Assyrian wings.

The wingless Sphinx was not unknown to the earlier art of Hellenic countries. Such a Sphinx (female, however, and in this respect not Egyptian) occurred on the Sacred Way at Miletus (Newton, *Travels* Vol. II. p. 155). At Thebes, singularly enough, was found a terracotta figure, about 4 inches long, of a wingless crouching Sphinx (Milchhoefer, *l. c.*, p. 54). As is well known, it was maintained by Voss in his *Mythologische Briefe* that the Greek Sphinx, being borrowed from Egypt, was wingless until the influence of the Attic dramatists popularised the winged type. Aeschylus, indeed, like Hesiod, does not mention wings in his brief description of the Sphinx on the shield of Parthenopaeus (*Theb.* 541), nor in his only other notice of the monster (fr. 232): but the Sphinx of Euripides, like that of Sophocles, is winged (*Phoen.* 1022 ff.). Gerhard argued as far back as 1839 (*Abhandl. der k. Akad. der Wissensch. z. Berlin*) that the Greek winged Sphinx was probably much older than the age of the dramatists, and this fact has long been placed beyond discussion. The oldest representations of the Sphinx found on the soil of Greece Proper are presumably the relievo-figures in gold, ivory, etc., of the graves at Spata in the Mesogaia of Attica, and at Mycenae: and these have the wings. Three round figures of winged Sphinxes, in Parian marble, have also been found in Greece (two in Attica, one in Aegina): a round terracotta figure of a winged Sphinx, which possibly served as akroterion of a heröon, has been found at Olympia, and a similar figure is reported to have been found at Corinth. These Sphinxes are regarded by Milchhoefer as the oldest and most complete Greek examples of polychromy applied to round figures. The feathers of the Sphinx's wings were, in two cases at least, painted red and dark-green (or blue?), and in one instance a brownish-red colour had been given to three corkscrew ringlets which fell on the Sphinx's breast and shoulders.

It was not in connection with Thebes and Oedipus that the Sphinx was most generally familiar to Greek art. By far her most frequent appearance was on sepulchral monuments, as an emblem of the unconquerable and inscrutable power which lays man low,—as the Seiren, from another point of view, was similarly applied. But the Oedipus myth illustrates in a very striking manner the essential traits both in the Asiatic and in the Hellenic conception of the Sphinx.

(1) *The Sphinx oppresses the Thebans.* This belongs to the original essence of the Sphinx idea, as a manifestation, in mind and body, of a force with which mortals may not cope. A grave of the Egyptian Thebes shows a bearded Sphinx, with one of its feet on three men (Lepsius, *Denkm.* v. 3. 76 c). An Attic vase shows two Sphinxes, with a prostrate man between them. A bowl found at Larnaka represents winged griffins and Sphinxes, with a man held captive (Milchhoefer *l. c.* 57, 51). The pitiless female Sphinx of Greek mythology belongs to the same order of winged pursuers as the Harpies and the Gorgons.

(2) *The Sphinx asks a riddle.* Here we seem to have a purely Hellenic graft on the Egyptian and Asiatic original. To the Greek mind, the half-human, half-leonine shape was itself a riddle, and—*given the notion of oppressor*—could have suggested the story. The Centaur was not characteristically an oppressor of man; in the Chimaera, nothing was human; but in the Sphinx these conditions met, and the crouching posture suggested grim expectancy.

(3) *The Sphinx sits on the* Φίκειον ὄρος *near Thebes.* In the Hesiodic *Theogony* the Sphinx is called Φίξ (Φῖκ' ὀλοήν, 326). Which was older,—the name of the hill, or Φίξ as a name for the monster? If the former, then we might well suppose that the localising of the myth had been suggested by the accident of a hill with such a name existing near a town in which Phoenician and Egyptian influences had long been present.

(4) *The Sphinx is vanquished by Oedipus.* This is hyperbole clothed in myth. 'He is so acute that he could baffle the Sphinx.' For it is a distinction of the monumental Sphinx that it never appears as tamed or vanquished. The man-headed lions and bulls of Assyria, as Layard pointed out, are symbols of hostile forces which have been subdued and converted to the service of the conqueror. It is never so with the Sphinx of Egyptian, Asiatic, or Hellenic art.

In conclusion, I may notice the most recent addition—a brilliant one—which has been made to the known examples of the Greek winged Sphinx. Under the auspices of the Archaeological Institute of America, the site of the ancient Assos, opposite Lesbos, on the south coast of the Troad, has within the last two years been thoroughly explored by a mission of American scholars and archaeologists[1]. On Oct. 4, 1881, was found the fragment of a relief with winged Sphinxes, belonging to the Doric temple of Athene, which crowned the Acropolis of Assos. The date of the temple may be referred to the early years of the 5th century B.C. The Assos relief exhibits two Sphinxes crouching face to face, and must have decorated the lintel above the central intercolumniation of the temple-front—having a heraldic significance, as the civic emblem of Assos, like the two crows of the Thessalian Crannon, the two axes of the Carian Mylasa, the two heads of Tenedos, and the like. Mr J. T. Clarke, in his excellent Report on the investigations at Assos, of which he has been the director, (p. 111) writes:—

'Of all the sculptures of Assos discovered by the present expedition, and in the Louvre'—[those namely given to France in 1838 by Mahmoud II., of which the most striking are the bas-reliefs of Centaurs]—'the magnificent Sphinxes are by far the best preserved, they alone having been taken from a hard bed of mortar, which had long saved them from weathering. The carving of this relief is of a delicacy and vigour comparable to the best works of fully developed Greek art. Throughout the body the firm muscles and yielding cushions of flesh are indicated with an appreciation of natural forms which shows a distinct advance beyond the art of Mesopotamia, successful as were its

[1] In the *Fortnightly Review* (April, 1883) I gave some notes of a tour in the Troad (Sept. 1882) which included a visit to Assos.

representations of animals; while the decorative character of the composition is maintained by the admirable outline of paws, wings, and tail. The heads are of that archaic type familiar in Attic sculptures dating near the beginning of the fifth century B.C. The eye, though shown nearly in profile, is still too large,—the corners of the mouth drawn up to a meaningless smile. The Egyptian derivation of the Sphinx is more evident than is elsewhere the case upon Greek works, by the closely fitting head-dress, welted upon the forehead and falling stiffly behind the ears.'

622 ff. KP. *τί δῆτα χρῄζεις; ἦ με γῆς ἔξω βαλεῖν;*
OI. *ἥκιστα· θνῄσκειν οὐ φυγεῖν σε βούλομαι*
ὡς ἂν προδείξῃς οἷόν ἐστι τὸ φθονεῖν.
KP. *ὡς οὐχ ὑπείξων οὐδὲ πιστεύσων λέγεις;*
OI. * * * * * *
KP. *οὐ γὰρ φρονοῦντά σ' εὖ βλέπω.* OI. *τὸ γοῦν ἐμόν.*

In discussing this passage, I take first the two points which seem beyond question.

1. v. 624 *ὅταν...φθονεῖν*, which the MSS. give to Creon, belongs to Oedipus. The words *προδείξῃς οἷόν ἐστι τὸ φθονεῖν* can mean nothing but '*show forth* [by a terrible example] *what manner of thing it is to envy*,'—how dread a doom awaits him who plots to usurp a throne (cp. 382). *Ant.* 1242 *δείξας ἐν ἀνθρώποισι τὴν δυσβουλίαν | ὅσῳ μέγιστον ἀνδρὶ πρόσκειται κακόν. El.* 1382 *καὶ δεῖξον ἀνθρώποισι τἀπιτίμια | τῆς δυσσεβείας οἷα δωροῦνται θεοί.* Thuc. I. 76 *ἄλλους γ' ἂν οὖν οἰόμεθα τὰ ἡμέτερα λαβόντας δεῖξαι μάλιστα εἴ τι μετριάζομεν.* 6. 77 *προθυμότερον δεῖξαι αὐτοῖς ὅτι οὐκ Ἴωνες τάδε εἰσίν.* (For the *tone* of the threat, cp. also *Ant.* 308, 325, *Tr.* 1110.) Eur. *Heracl.* 864 *τῇ δὲ νῦν τύχῃ | βροτοῖς ἅπασι λαμπρὰ κηρύσσει μαθεῖν, | τὸν εὐτυχεῖν δοκοῦντα μὴ ζηλοῦν* (said of the captive Eurystheus). It is a mere accident that *προδείκνυμι* does not elsewhere occur as = to show *forth*: that sense is as natural for it as for *προδηλόω, προφαίνω, προκηρύσσω*, etc. I do not think that *ὅταν* can be defended by rendering, '*when* thou shalt *first* have shown,'—a threat of torture before death. This strains the words: and death would itself be the essence of the warning example. Read *ὡς ἄν*, in order that: as *Phil.* 825 *ὡς ἂν εἰς ὕπνον πέσῃ.*

2. v. 625, *ὡς οὐχ ὑπείξων...λέγεις*, which the MSS. give to Oedipus, belongs to Creon. Spoken by Oed., *ὑπείξων* must mean 'admit your guilt,' and *πιστεύσων* 'obey' me (by doing so): but the only instance of *πιστεύειν* in this sense is *Tr.* 1228 *πείθου· τὸ γάρ τοι μεγάλα πιστεύσαντ' ἐμοὶ | σμικροῖς ἀπιστεῖν τὴν πάρος συγχεῖ χάριν*: with 1251 *σοί γε πιστεύσας.* But there (*a*) the sense of 'obeying' verges on that of *taking one's word* as warranty for the act: and (*b*) *πείθου, ἀπιστεῖν* help it out. Here, Creon speaking, *ὑπείξων* means 'consent to give me a fair hearing,' —under the tests which Creon himself proposed (603 f.),—and *πιστεύσων*, 'believe' my solemn assurances.

3. Verse 624 having been given to Oedipus, and v. 625 to Creon, will the passage have been healed if vv. 625 and 624 change places? I

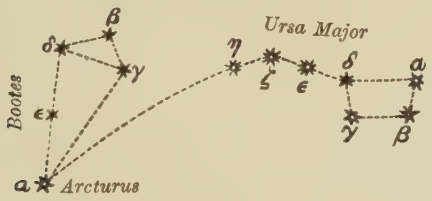
think not. For v. 624 will then mean: '[I will yield, and believe you, *only*] when you have been made an example of envy': to which Creon will reply, 'Nay, I find you mad' (*i.e.* what you call my *envy* is but remonstrance with your *folly*). This is too disjointed. I have long thought, and still think, that a verse spoken by Oed. has dropped out after 625, as is explained in the commentary.

762. ἄποπτος.—I believe that ἄποπτος has two distinct uses, and that a neglect of the distinction has made some confusion. (1) As a verbal adject. of passive sense: *seen, though at a distance:* Arist. *Pol.* 2. 12 ὅπως ἄποπτος ἔσται ἡ Κορινθία ἐκ τοῦ χώματος: (2) in poetry and later prose, as an adject. meaning, '*away from* the sight of': implying either (*a*) 'seen *only* afar,' '*dimly* seen'; or (*b*) '*out* of sight of', as here: *i.e.* not seen, or not seeing, according as the ὄψις is that of object or subject. Dionys. Hal. 2. 54 ἐν ἀπόπτῳ τίθενται τὸν χάρακα (of an ambuscade), '*in a place out of sight*' (not, 'in a place seen afar'). ἄποπτος does not occur in the *active* sense parallel with (1), as = 'seeing, though at a distance': analogy would, however, warrant it: see on 515. Ast strangely gives '*τὸ ἄποπτον, specula*,' quoting the Platonic *Axiochus* 369 A, and Lidd. and Scott, referring to the same passage, give '*τὸ ἄποπτον, a look-out place, watch-tower*': but there ἐξ ἀπόπτου θεώμενος = 'seeing *afar off*.' In this adverbial phrase (*Phil.* 467 ἐξ ἀπόπτου σκοπεῖν, Galen 3. 222 ἐξ ἀπόπτου θεασάμενος) the word has sense (1), meaning, 'so that the place at which you look is ἄποπτος to you.'

1090. With Nauck's αὖρι or Wecklein's ἦρι we must read Arndt's ἦ σέ γ' εὐνάτειρα (*without* τις) in v. 1101. αὖρι would be attractive if it had better authority. But Nauck's note is quite misleading when he describes it as '*ein auch von Aischylos* (*fr.* 412, *vgl. fr.* 274) *gebrauchtes Adverbium*.' Aesch. fr. 274, in Nauck's ed., is simply this word, αὐριβάτας, on which Hesych. *s.v.* 1. p. 619 says: Αἰσχύλος τὸ αὔριον ἐπὶ τοῦ ταχέως τίθησι: where αὖρι for αὔριον is merely Pauw's conjecture. And Aesch. fr. 412 (Nauck) is merely this conjectured αὖρι quoted from Hesychius *s.v.* αὐριβάτας! In Bekker *Anecd.* p. 464. 9 we have αὐρίβατον· τὸ αὖρι τιθέασιν ἐπὶ τοῦ ταχέως καὶ τάχα, οὐκ ἀπὸ τῆς αὔρας, ἀλλὰ κατά τινα βαρβαρικὴν λέξιν, τάχα δὲ καὶ ἀπὸ τοῦ αὔριον: but there, too, αὖρι is no more than an inference from αὐρίβατον.—Dindorf changed οὐκ ἔσει τὰν αὔριον to οὐκέτι τὰν ἑτέραν, reading in 1101 ἦ σέ γέ τις γενέτας. This metre would suit the tone of excitement, as in *Tr.* 96 f., where Ἄλιον, Ἄλιον αἰτῶ is followed by τοῦτο καρῦξαι τὸν Ἀλκμήνας πόθι μοι πόθι παῖς: cp. *Tr.* 500 οὐδὲ τὸν ἔννυχον Ἅιδαν, followed by ἦ Ποσειδάωνα τινάκτορα γαίας. On this view of the metre, I conjectured τὰν ἐπιοῦσαν ἔσει for οὐκ ἔσει τὰν αὔριον. In Par. A τὴν ἐπιοῦσαν is written over τὰν αὔριον: and Par. B has the gloss κατὰ τὴν αὔριον πάνυ λαμπρὰν ἡμέραν. Since ἡ ἐπιοῦσα, without ἡμέρα, could mean 'to-morrow' (Polyb. 5. 13. 10), a reader who took τὰν ἐπιοῦσαν here as = 'the coming day' might have written τὰν αὔριον above it, or in the margin; and this more familiar phrase might have supplanted the other in the text. Then πανσέληνον

would be explained as = *πάνυ λαμπράν*, and the whole phrase interpreted as in the gloss of Par. B, 'the all-bright morrow': *οὐκ* being added to complete the assumed trochaic metre. In 1101, where L has *ἦ σέ γε θυγάτηρ | Λοξίου*, I proposed to read *ἦ σέ γ' ἔφυσε πατὴρ | Λοξίας*; but I have come to think that the traditional reading, *τὰν αὔριον πανσέληνον*, though undoubtedly strange, may be genuine, and that perhaps the safest course is to receive Arndt's emendation *ἦ σέ γ' εὐνάτειρά τις* in 1101. At the same time I wish to leave my conjectures on record, as they have been favourably received by some scholars, and may possibly have at least a suggestive value.

1137. *ἐξ ἦρος εἰς Ἀρκτοῦρον. The significance of Arcturus in the popular Greek calendar.*



Arcturus is from *ἄρκτος* and *οὖρος*, 'watcher' (akin to *ὁράω*, and to our *ward*)—the 'bear-ward,' the keeper, or *leader*, of *Ursa Maior*. This name was also given to the whole constellation *Βοώτης* ('ploughman') of which Arcturus is the brightest star: Cic. *Arat.* 96 *Arctophylax, vulgo qui dicitur esse Boötes.* Greek writers speak of *ἀρκτούρου ἐπιτολή* not in a geometrical sense, but as meaning 'earliest visibility'; and this in two distinct applications.

(1) The season when Arcturus first begins to be visible, after sunset, as an evening star, shortly before the vernal equinox (March 20—21). This is sometimes termed the 'acronychal' rising (from *ἀκρόνυχος*, on the verge of night). Hippocrates, who was the contemporary of Sophocles, and who illustrates the popular reckoning by Arcturus more clearly than any other writer, uses *ἀρκτούρου ἐπιτολή* in this sense without any qualifying epithet, leaving the context to show what he means: *περὶ διαίτης* 3. 68 (vol. VI. p. 598 ed. Littré) *μετὰ δὲ ταῦτα* [viz. when 44 days have elapsed from the winter solstice] *ὥρη ἤδη ζέφυρον πνέειν, καὶ μαλακωτέρη ἡ ὥρη·...εἶτα δὲ* [15 days later] *ἀρκτούρου ἐπιτολή, καὶ χελιδόνα ὥρη ἤδη φαίνεσθαι, τὸν ἐχόμενον δὲ χρόνον ποικιλώτερον ἤδη διάγειν μέχρις ἰσημερίης* [the vernal equinox] *ἡμέρας τριάκοντα δύο.*

(2) Far more commonly, *ἀρκτούρου ἐπιτολή* denotes the season when Arcturus begins to be visible as a morning star. This is termed the 'heliacal' rising (*ἡλιακή*), because Arcturus is then visible before sunrise. In the age of Hippocrates and Sophocles (say in 430 B.C.), Arcturus began to be thus visible about a week before the autumnal equinox, which falls on Sept. 20—21; and, in the popular language of that age, '*the rising of Arcturus*' commonly meant, 'shortly before the autumnal equinox.' Cp. Hippocr. *περὶ διαίτης* 3. 68 (VI. 594 Littré, before

the passage cited above) *τὸν μὲν ἐνιαυτὸν ἐς τέσσαρα μέρεα διαιρέουσιν, ἅπερ μάλιστα γινώσκουσιν οἱ πολλοί, χειμῶνα, ἦρ, θέρος, φθινόπωρον. καὶ* (1) *χειμῶνα μὲν ἀπὸ πλειάδων δύσιος ἄχρι ἰσημερίης ἠαρινῆς,* (2) *ἦρ δὲ ἀπὸ ἰσημερίης μέχρι πλειάδων ἐπιτολῆς,* (3) *θέρος δὲ ἀπὸ πλειάδων μέχρι ἀρκτούρου ἐπιτολῆς,* (4) *φθινόπωρον δὲ ἀπὸ ἀρκτούρου μέχρι πλειάδων δύσιος.* Here he tells us that, according to the reckoning with which the Greeks of the 5th century B.C. were most familiar, the year was divided into four parts, thus: (1) *Winter*—from the setting of the Pleiads to the vernal equinox: (2) *Spring*—from the vernal equinox to the rising of the Pleiads: (3) *Summer*—from the rising of the Pleiads to the rising of Arcturus: (4) *Autumn*—from the rising of Arcturus to the setting of the Pleiads. In the sevenfold division of the year (noticed by Hippocrates in his *περὶ Ἑβδομάδων*), summer was subdivided into *θέρος*, early summer, and *ὀπώρα*, late summer: and the latter ended with the 'heliacal' rising of Arcturus, as Galen 5. 347 says: *ὅσοι τὸν ἐνιαυτὸν εἰς ἑπτὰ τέμνουσιν ὥρας, ἄχρι μὲν ἐπιτολῆς τοῦ κυνὸς* (Sirius) *ἐκτείνουσι τὸ θέρος, ἐντεῦθεν δὲ μέχρις ἀρκτούρου τὴν ὀπώραν.* Hippocrates says that, in watching the course of maladies, particular attention should be paid to the stars, especially to the rising of Sirius and of *Arcturus*, and to the setting of the Pleiads; for these are the critical seasons at which diseases most often mend, cease, or enter on new phases: *περὶ ἀέρων, ὑδάτων, τόπων* 11 (vol. II. p. 52 ed. Littré). The short phrase of Sophocles, *εἰς ἀρκτοῦρον*, can be matched with several of his medical contemporary, showing how familiar the sign was: *ἐπιδημ.* 1. 2. 4 *περὶ ἀρκτοῦρον* (= a little before the autumnal equinox), *ib.* 1. 2. 7 *πρὸ ἀρκτούρου ὀλίγον καὶ ἐπ' ἀρκτούρου* (*before*, and *at*, his 'heliacal rising'): *περὶ ἀέρων κ.τ.λ.* 10 *μήτε ὑπὸ κύνα μήτε ἐπὶ τῷ ἀρκτούρῳ* (neither just before Sirius rises, nor just when Arcturus does so). For the Roman writers, though Arcturus had no longer the same importance as a mark of the people's calendar, he is especially the symbol of equinoctial storms in September: Plaut. *Rudens* prol. 69 *Nam Arcturus signum sum omnium acerrimum: Vehemens sum exoriens: cum occido, vehementior.* Cp. Horace *Carm.* 3. 1. 27 *saevus Arcturi cadentis Impetus.* Plin. 18. 74 (Arcturus rises) *vehementissimo significatu terra marique per dies quinque* (indicated as Sept. 12—17).

A passage of curious interest is Plin. 2. 47 *usque ad sidus Arcturi, quod exoritur undecim diebus ante aequinoctium auctumni.* Here Pliny treats the 'heliacal rising' of Arcturus as an event of fixed date, occurring annually about Sept. 9 or 10. But, owing to the precession of the equinoxes, this 'heliacal rising' becomes progressively later,—as will be seen below, about one day later in every 70 years. In Pliny's time (about 70 A.D.) the earliest time at which Arcturus could have been seen before sunrise would have been considerably later than Sept. 9 or 10. It would seem, then, that Pliny had taken his date from a literary source long anterior to his own age. On this point, Professor G. H. Darwin has kindly given me the subjoined note:—

'A rough calculation gives the following results with respect to the rising of Arcturus in the latitude of Athens (38° N.):—

'In 430 B.C. the rising of Arcturus (R.A. 185°, decl. 32°) preceded that of the sun

on 7 Sept. (N.S.) by 22 minutes,
and on 15 Sept. by 61 minutes.

'In 70 A.D. the rising of Arcturus (R.A. 191°, decl. 29°) preceded that of the sun

on 15 Sept. by 23 minutes,
and on 22 Sept. by 62 minutes.

'After a star has risen it remains invisible for some time on account of mist on the horizon, but if the climate be clear the interval of invisibility after geometrical rising is short. It is of course also invisible in the day time and shortly after sunset or before sunrise. If therefore a star only rises in the geometrical sense a short time before sunrise, it will remain altogether invisible. From the above results we see that on Sept. 7, 430 B.C. and on Sept. 15, 70 A.D. Arcturus though really above the horizon before sunrise must have been invisible on account of the brightness of the twilight. On the 15 Sept. 430 B.C. and on the 22 Sept. 70 A.D. it must have been visible after geometrical rising, and before there was so much daylight as to extinguish stars of the first magnitude. It is likely that Arcturus would have thus been first visible as early as 12 Sept. 430 B.C., and as 20 Sept. 70 A.D. The first visibility of Arcturus took place between seven and eight days earlier in the month in 430 B.C. than in 70 A.D. In a clear climate like that of Greece the first visibility, after the period of invisibility due to the nearness of the sun, would fix the time of year within two or three days. At this season the rapid decrease of the sun's declination conspires with the increase of his right ascension to produce a rapid increase in the interval by which the rise of Arcturus precedes that of the sun. As above stated, this interval would increase from 22 to 61 minutes between Sept. 7 and 15, 430 B.C. In a week after Sept. 15 the star would have risen long before sunrise, and the appearance of the star in the east and the rapidity of its extinction by the rays of the sun would cease to be a remarkable phenomenon.'

1505. *μή σφε περιίδῃς*.—Porson on *Med.* 284 holds that Tragedy *never* admitted *περί* before a vowel (whether the prep. stood alone or was compounded with another word) in senarii, in trochaics, or in a regular system of anapaests. In Ar. *Th.* 1070 *περίαλλα* occurs in an anapaestic verse from Eur., but this, says Porson, seems to have belonged to a free or irregular system (systema illegitimum). In Soph. fr. 225 *περίαλλα* belongs to lyrics: so *περιόργως* (not a certain reading) in Aesch. *Ag.* 216: *περιώδυνος ib.* 1448: and *περιώσια* Soph. fr. 611. Where a compound of *περί* occurs elsewhere than in lyrics, Tragedy, Porson says, used tmesis: as Eur. *Bacch.* 619 *τῷδε περὶ βρόχους ἔβαλλε*: fr. *ap.* Cornut. *De N. D.* 184 *κορυφὴ δε θεῶν ὁ περὶ χθόν' ἔχων | φαεινὸς αἰθήρ*. Similarly such a form as *ἠμφιεσμένος* (Ar. *Eccl.* 879) belongs to Comedy, not Tragedy. Here, then, he would write *παρά σφ' ἴδῃς* (the MSS. having *παρίδῃς*): Fritzsche, *περί σφ' ἴδῃς*. But it may be urged: (1) such a tmesis is alien from the style of ordinary tragic dialogue: (2) the extant remains of Attic Tragedy justify Porson's remark that compounds of *περί* were

avoided, but are too small to warrant a rule absolutely excluding them: (3) the probability of such a rule, intrinsically slight, is further lessened by the περίαλλα of the Euripidean anapaest: (4) one *reason* why περί before a vowel should be usually avoided is evident: a compound with ἀμφί would in most cases express the same notion, without resolving the foot: *e.g.* ἀμπέχω, ἀμφίστημι dispensed with need for περιέχω, περίστημι. A single example like our passage goes far to break down the assumed universality of the exclusion.

1526. οὔ τίς οὐ ζήλῳ πολιτῶν ταῖς τύχαις ἐπέβλεπεν.—Lucian once uses the verb ἐπιβλέπω with a dative, *Astrol.* 20 (where he is imitating an Ionic style) καί σφισι γιγνομένοισι τῷ μὲν ἡ Ἀφροδίτη τῷ δὲ ὁ Ζεὺς τῷ δὲ ὁ Ἄρης ἐπέβλεψαν (looked favourably upon). Plutarch (*Caes.* 2) has τοῖς χρήμασιν ἐποφθαλμιῶντος, 'eyeing the money' (covetously), but that proves nothing for ἐπιβλέπω. ἐπιβλέπω usually takes either (*a*) an accus. with preposition of an object towards whom one looks,—εἰς ἡμᾶς Plato *Phaedr.* 63 A, ἐπὶ τὴν Θηβαίων πόλιν Deinarch. or. 1 § 72: or (*b*) a simple acc. of a thing which one mentally considers: as λόγους Plat. *Legg.* 811 D, ἀτυχίας, συμφοράς Isocr. or. 1 §§ 21, 35. Are we warranted, then, in rendering, 'not *looking jealously* on the prosperity (ζήλῳ, or as Prof. Kennedy translates it, the aspiring hopes) and fortunes of the citizens'?

I take ζήλῳ as a dative of manner with ἐπέβλεπεν. Thebans viewed Oedipus, not with jealousy, but with ζῆλος, *i.e.* with a sense that he was the type of perfect good fortune, the highest model for aspiring effort. ζῆλος is felt by one who is impelled to lift himself towards the level of a superior; φθόνος, by one who would depress that superior to his own; when they are mentioned together, it is because baffled ζῆλος often breeds φθόνος: Plat. *Menex.* 242 A πρῶτον μὲν ζῆλος, ἀπὸ δὲ ζήλου φθόνος. Cf. Eur. *Suppl.* 176 ff. σοφὸν δὲ πενίαν τ' εἰσορᾶν τὸν ὄλβιον, | πένητά τ' ἐς τοὺς πλουσίους ἀποβλέπειν | ζηλοῦνθ', ἵν' αὐτὸν χρημάτων ἔρως ἔχῃ, *i.e.* that his ζῆλος of the prosperous man may spur him to honourable exertion. The chief reason for preferring οὗ...ταῖς τύχαις to Musgrave's ὅν...τῆς τύχης is that the latter is so much further from the MSS.: the usage of ἐπιβλέπειν also favours the former. The reading of the MSS., ὅστις...καὶ τύχαις ἐπιβλέπων, is nonsense. We cannot *supply* ἦν with the participle.

Prof. Kennedy, reading ὥς τις, renders: 'mighty man he was, for one who never eyed jealously the aspiring hopes and fortunes of the citizens': *i.e.* he was as powerful as a τύραννος could be who refrained from jealously suppressing all eminence near him. This version raises the question noticed above—as to whether ἐπιβλέπων would have been used, without any addition, in the sense of *invidens*. As regards the sense, we scarcely seem to need here a clause which qualifies and restricts the former *might* of Oedipus, even though this clause at the same time implies a tribute to his moral greatness.

INDICES.

I. GREEK.

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